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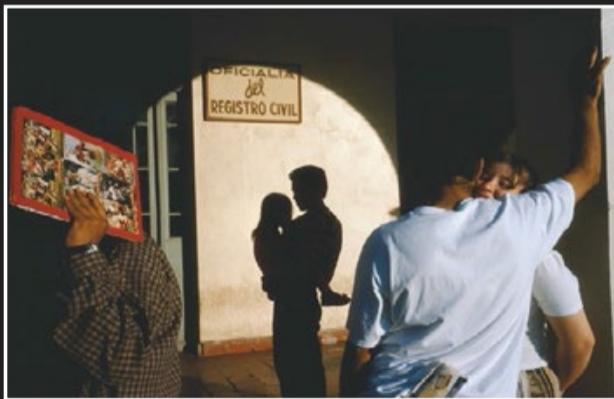
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Fujifilm X-T2

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70 years of
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- Great shooting advice from top **Magnum legends**
- **Stuart Franklin** on documentary photography



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wise
10 pages
of **street**
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skills and techniques from the masters

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COVER PICTURE © THOMAS LEUTHARD, ALEX WEBB/MAGNUM PHOTOS

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For decades now, photographers have been hitting the streets to make images, but the term 'street photography' is more recent – founding fathers of the genre, such as Cartier-Bresson, Doisneau or Frank, wouldn't have described themselves in this way. This is a rewarding, but demanding genre. So to give you every chance of success we've got some useful tips from top shooters in this issue,

7days

A week in photography

along with essential guides to your rights as a photographer and the best accessories.

Staying on the subject of gear, don't miss Michael Topham's review of the Fujifilm X-T2: a mirrorless game changer that's become one of the most eagerly awaited cameras of the year. Does it live up to the hype? Turn to page 48 to find out. We're also celebrating 70 years of Magnum photos on pages 38-45, with plenty of tips from the masters, old and new. **Geoff Harris, deputy editor**

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© TAMER AMARA

Frigid Beauty by Tamer Amara

Canon EOS 5D Mark III, 16-35mm, 0.6sec at f/16, ISO 50

This image by Tamer Amara was uploaded to our Flickr page and shows the otherworldly beauty of the Stokksnes and Vestrahorn mountains in the south of Iceland.

Iceland has been featured multiple times in AP. The region has an inherent quality that always calls photographers back. This image is a fine example of why that is. As you

can see, Iceland has landscapes quite unlike anywhere else. It feels ancient and mythical. The strange cast of light, and the way it plays upon the jutting geometric scene, is a visual playground for any photographer. The landscape is interesting, whether it's in the foreground, middle or background. It really is an incredible place.

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 31.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 31.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Shoot raw with an iPhone

Many iPhones can now shoot in raw format following an update to Adobe Lightroom Mobile. iPhone users can capture DNG raw photos on Apple devices provided they are running iOS 10 and feature a 12MP sensor. The applicable devices are iPhone 6S, 6S Plus, SE, iPhone 7 and 7 Plus, as well as the iPad Pro 9.7. For more information, visit www.adobe.com.



Sigma makes move on movies

Sigma is preparing to enter the world of cinematography with lenses for cinematographers in Canon EF and Sony E mount. The 18-35mm T2 (left) and 50-100mm T2 are built to be compact and 'ready for high-resolution shooting such as 6K-8K'. They are expected to go on sale in the UK in early 2017.



LCE expands to 29 stores in the UK

London Camera Exchange (LCE) has acquired the Chichester branch of Sussex Camera Centre, bringing its UK store portfolio to 29. LCE managing director Nick Richens said the Sussex Camera Centre shares many of LCE's core values. The new branch (pictured) is located at 17 Eastgate Square, Chichester PO19 1JL. Email chichester@LCgroup.co.uk or call 01243 531 536.



Samyang's new lenses

Lens manufacturer Samyang has announced two new lenses: the Premium MF 85mm f/1.2 (pictured) and Premium MF 14mm f/2.4. Both are aimed at the high-end market and feature an aspherical lens design and Samyang's 'Ultra-Multi-Coating' to combat aberration, flares and ghost effects. Prices and availability are to be released.



Laowa optics on the horizon

Venus Optics has revealed two new lenses: the Laowa 15mm f/2 FE Zero-D and 7.5mm f/2 MFT (pictured). Designed for Sony full-frame CSCs, the 15mm f/2 boasts 'close-to-zero' optical distortion, while the 7.5mm f/2 is hailed as the widest-ever f/2 rectilinear lens for Micro Four Thirds. Both lenses will go on sale in 'early 2017'.



WEEKEND PROJECT

Explore symmetry

Humans love symmetry. According to scientists, the more symmetrical a person's body is, the more attractive they look to the opposite sex. The reason for this is that signs of asymmetry can be signs of genetic or environmental stress - in other words, indicators of biological weakness. The ancient Greeks were among the first to recognise that humans use symmetry as a tool to assess how beautiful an object is, and since then, artists, interior designers and countless other creatives have used this knowledge to inform their work. To be truly symmetrical, a picture needs to be made up of similar parts either facing each other or based around an axis - think mountains reflected in a lake, with a line of ground dividing the frame in two.

1 Looking for symmetry in nature is easy: butterfly wings, honeycomb and shells are useful fodder. You can also seek symmetry in the wider landscape, the human form and architecture. Don't limit yourself to mirror-like reflections.

2 There are a few inbuilt camera features that will help you to capture a perfectly symmetrical composition. Electronic levels and grids, for example, will allow you to keep everything straight and centred.



3 Symmetrical images are easy for viewers to process, but they can be one-dimensional. To hold a viewer's attention for longer, try slightly breaking the symmetry – one blacked-out window in a block of four, for instance.

Symmetrical images are easy for viewers to process, and can be satisfying to the eye



4 If you want to capture mirror-like reflections where everything is uncannily equal, but your subject won't allow for this, try shooting with your phone and using an app such as SparkMode, Photo Mirror, Collage or Circular+.

© iSTOCKPHOTO.COM/LEEVUTUNG

BIG picture

London's Photomonth shows the best of British press photography

As part of London's Photomonth, the British Press Photographers' Association (BPPA) has compiled a show of prints to display the diversity of UK press photography. Some are moving, some are informative, while others are downright funny. We have an interview with BPPA chairman Chris Eades in AP 8 October, but here we have an image from photographer Lindsey Parnaby. American tennis ace Serena Williams celebrates winning in the ladies' singles finals on day 12 of the 2016 Wimbledon Championships at the All England Lawn Tennis and Croquet Club in July. The photo show is at the The Old Truman Brewery, 91 Brick Lane, London E1 6QL from 14-17 October. Visit 2016.photomonth.org.

Words & numbers

My portraits are more about me than they are about the people I photograph

Richard Avedon

American fashion and portrait photographer (1923-2004)

75 per cent

Panasonic customers who use an FZ compact or bridge camera as their 'primary' camera

SOURCE: PANASONIC.UK

Panasonic's new FZ2000 is said to be the ultimate photo/video hybrid model



Panasonic launches trio of new models

YOU WAIT ages for a new camera to be launched, and then three of them come along at once! Panasonic has announced three new models, where potentially the most interesting is the Lumix DMC-FZ2000.

Designed for high-end amateurs or the 'prosumer', the flagship bridge camera is being trumpeted as the ultimate photo/video hybrid model. The FZ2000 sports a nine-blade-aperture 24-480mm (35mm equivalent) f/2.8 lens and a 20-million-pixel, 1in-type imaging sensor. The Leica DC Vario-Elmarit optic is built from 16 elements in 11 groups. Other features include a 3in, 1.04-million-dot LCD touchscreen and a 2.36-million-dot EVF.

Classed as a camcorder

The camera has been classed as a 'camcorder' for VAT purposes, unlike consumer stills cameras with a movie mode. This means the 4K video – including the ability to capture time lapses at various frame rates – has

an unlimited duration, restricted only by the capacity of the SDXC/SDHC memory card being used. Users can also output the footage to an external recorder through an HDMI connection at 4:2:2 10-bit – a feature set to appeal to professional videographers.

Stills photographers

That said, the firm expects that the sensor resolution and 1in size will also appeal to stills photographers. Panasonic claims that at 0.97kg, the FZ2000 is just 27% of the weight of a DSLR equipped with similar focal-length lenses.

Due out in mid-November and priced £1,099.99, the Panasonic Lumix-DMC FZ2000 also features built-in filters.

Panasonic has also unveiled the G80, a new mirrorless camera with 4K video. Designed to be rugged, the 16-million-pixel Lumix DMC-G80 will reportedly include an improved 5-axis Dual Image Stabilisation that can enable a 5-stop

slower shutter speed. The 'splash and dustproof' G80 includes Post Focus, enabling users to select a specific focus point after shooting, plus a 2.36-million-dot OLED EVF and a 3in 1.04-million-dot free-angle monitor.

Due to go on sale in mid-October, the Panasonic Lumix DMC-G80 is compatible with a new battery grip, the DMW-BGG1, which is priced at £249. The G80 will cost £699 body only, and £799 with a 12-60mm lens.

High-end compact

Finally, Panasonic has unveiled a new high-end compact, the LX15, featuring a 1in imaging sensor and 4K video. Key features of the LX15 also include a 24-72mm (35mm equivalent) f/1.4 Leica DC Vario-Summilux zoom lens with a 3cm macro mode, and a maximum ISO of 25,600. The Panasonic Lumix DMC-LX15 is expected to go on sale during November, with a price tag of £599.99.



Zeiss unwraps Milvus trio

ZEISS has announced three additions to its manual-focus Milvus range. There are two super-wideangle lenses – the Zeiss Milvus 15mm f/2.8 and Zeiss Milvus 18mm f/2.8 (f/2.8-22), and a telephoto, the Zeiss Milvus 135mm f/2 (f/2-22), pictured above.

All three lenses are set to benefit from Zeiss's T* anti-reflective lens coating to reduce the chances of shots suffering from flare, shading and ghost effects, even when light conditions aren't ideal.

The new lenses are due out in late October, priced €2,699 for the 15mm f/2.8, €2,299 for the 18mm f/2.8 and €2,199 for the 135mm f/2.



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Tim Moxon took this winning image near Wray, Colorado, USA

© TIM MOXON/RMET/PRS/WEATHER PHOTOGRAPHER OF THE YEAR 2016



UK enthusiast is top weather photographer

AN 'intensely dramatic' image of a US tornado has earned UK-based photo enthusiast Tim Moxon the title of Weather Photographer of the Year. Tim, who captured the winning shot near Wray, Colorado, in May, said: 'We were just ahead of the storm as the tornado started and we tracked it as it grew from a fine funnel to a sizeable cone tornado.'

'At this moment the twister was at its most photogenic... We were among a number of

people, including those you see in the shot, nervously enjoying the epic display nature put on for us.'

The Surrey-based winner, who works in IT by day, used a Canon EOS 5DS R with a Canon 24–105mm f/4 IS lens. He shot at 1/160sec at f/5.6 and ISO 400.

Weather Photographer of the Year was open to photographers worldwide and attracted more than 800 entries. The competition was organised by the Royal Meteorological Society

and the Royal Photographic Society.

Judges included renowned photographer Tim Rudman, who said of the winning image: 'It captures, in a moment and at close quarters, an intensely dramatic weather event, showing the formation and impact of the tornado.'

'The inclusion of the storm chasers adds scale and a human element, which irresistibly engages the viewer.'

'The exposure is spot-on and the composition compelling.'

Leica unveils £215 instant camera

LEICA, not typically known for cameras under £1,000, has announced the launch of a £215 instant camera called the Leica Sofort. Due out in November, the Leica Sofort accepts colour or black & white film, priced £9.50 and £11 respectively (ten photos).

Features include multiple and timed exposures, plus a special mode for self-portraits, using a rectangular mirror on the front of the camera.



The Sofort will take either colour or black & white film

The Leica Sofort also houses a built-in flash, and the shooting modes include party and people, sport and action, and macro.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



BRIGHTON

Jerry Webb and Jo Teasdale: Parallels

Jerry Webb and Jo Teasdale have collaborated for the first time to contrast their images of similar places, spaces and themes: Jerry with his individual methods and distinctive style, and Jo's witty and imaginative eye for the moment. You can see the work for free at My Brighton's Merkaba Bar.

Until 30 October, www.facebook.com/webbteasdale

MANCHESTER



Astrophotography

Turning your lens to the heavens has exploded in popularity. If you're looking to try it, then Dave Wilkinson can guide you at Godlee Observatory. Booking is essential for this free event, but be quick as places are likely to fill up fast.

10 October, bit.ly/2cW33pW

EDINBURGH



Harry Benson

The Scottish Parliament is hosting a free exhibition of Glasgow-born Harry Benson's work shot in America in the 1960s and '70s, and his ensuing career, especially as a portrait photographer. The picture above is of President John F Kennedy.

Until 3 December, bit.ly/2d5swk9

KENT



© ROBERT CANIS

Robert Canis

AP regular and nature photographer Robert Canis offers a variety of workshops, and one of them is tailored to beginners. The course is three hours and Robert will guide you through all you need to know to start producing images you'll be proud of.

Day to suit, www.robertcanis.com

Photomonth

Photomonth celebrates photography in venues across east London. The festival aims to demonstrate the diversity of contemporary photography and reach the widest possible audience. It's well worth a visit.

Until 30 November, 2016.photomonth.org



LONDON

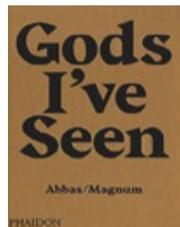
Bookshelf

A look inside the Magnum opus

With Magnum's 70th anniversary celebrations underway, there's a glut of new titles ripe for the picking. **Oliver Atwell** takes a look at some of the best

Gods I've Seen

By Abbas, Phaidon, £49.95, 224 pages, hardback, ISBN 978-0-71487-160-8



ABBAS is a photographer capable of extracting the transcendent scenes of our world and giving them over to us as a series of incredible images. This latest volume, one of a series of works exploring

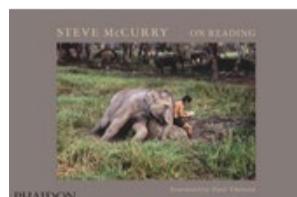
the world's major religions, serves up an engaging and absorbing account of the Hindu faith. The scope is expansive. Abbas spent three years on this project travelling to India, Nepal, Sri Lanka and Bali. *Gods I've Seen* is more than just a straightforward document; it's an immersive and affirming look at a religion where in mysticism is as strong today as it ever was. Abbas is the perfect photographer to capture this and, as a result, we have a document that is sympathetic and respectful.



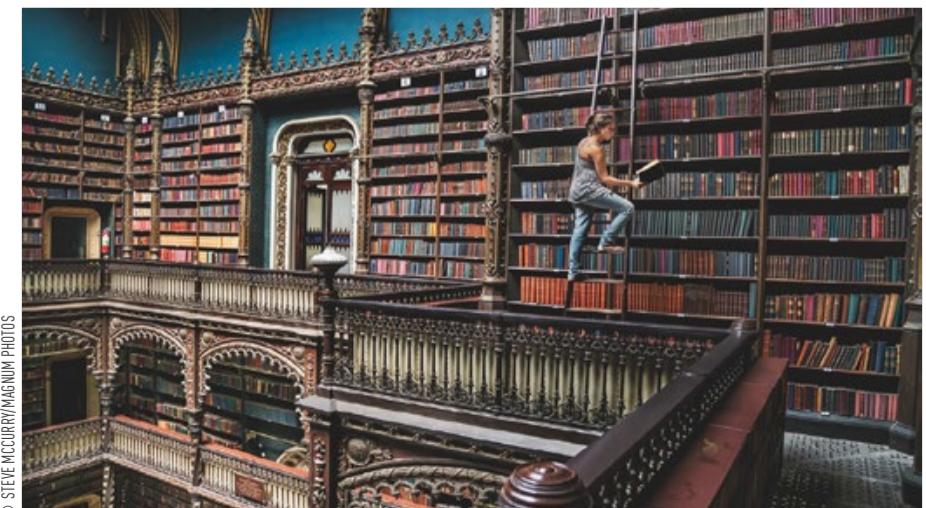
Students from the Indonesia Institute of the Arts dress for a Rejang Dance in the Pura Batur Temple, Bali

Steve McCurry: On Reading

By Paul Theroux, Phaidon (published 3 October), £39.95, 144 pages, hardback, ISBN 978-0-7148-712-9



READING is perhaps an act that unites us all. It's a pleasure that people from all cultures understand. Here, Steve McCurry has gathered a selection of his images featuring the act of reading. It may seem like a uneventful subject, but in the hands of McCurry it's something that becomes beautiful and wonderfully aesthetic. Contained within are pictures that McCurry has collected over four decades of travel, and if you're a fan of the man's work you know exactly what to expect. McCurry has a talent for capturing people in unguarded moments, and nowhere are we more unguarded than when we are reading.



Real Gabinete Português de Leitura, Rio de Janeiro, Brazil, 1995

Magnum Photobook: The Catalogue Raisonné

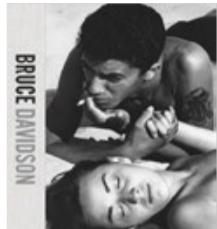
By Carole Naggar and Fred Ritchin, Phaidon (published 14 November), £49.95, 240 pages, hardback, ISBN 978-0-71487-211-7



MANY would argue that the most appropriate place in which to view photographs is the gallery space. Others would argue that the photo book is an unequalled platform. Martin Parr, for example, has always championed photo books. The photo book's ability to maintain narrative, as well as the space such a device affords text and design, is for many photographers a perfect way to present their work. Crucially, photo books allow photographers to share their work more easily. Of course, websites do the same thing. But something about the tangible nature of an artefact like a photo book is just so much better. *Magnum Photobook* is essentially a book about books, but look closer and it's so much more than that. This expansive volume and in-depth survey explores Magnum's history through its photo books. Moreover, it's a history lesson about the world and the role photography has played in it since the agency was founded in 1947. There are around 1,000 books explored here, as well as unpublished, behind-the-scenes material about how the books were made.

Bruce Davidson: Survey

By Charlotte Cotton, Frits Gierstberg, Carlos Gollonet and Francesco Zanot, Aperture (published 6 October), £45, 320 pages, hardback, ISBN 978-1-59711-377-9



BRUCE Davidson's images have challenged perceptions, revealed raw emotions and found beauty in the harshest circumstances. In a career spanning more than half a century, Davidson has become one of America's most distinguished photographers. This book acts as a survey of Davidson's work, an output that is as prolific as it is revealing about an outsider who has somehow stowed his way into our society. There's a great lesson here. Sometimes the freshest perspectives come from people not within, but on the fringes.



A woman leans out of her window and observes the streets, New York, 1962



A mother observes her child, New York, 1953

La Calle - Photographs from Mexico

By Alex Webb, Aperture, £40, 156 pages, hardback, ISBN 978-1-59711-371-7



FOR AROUND 30 years, Alex Webb has been treading the streets of Mexico and producing a body of work that is some of the most striking street photography you will ever see. Webb is a master at handling light, shadow and colour, and what better place than Mexico to demonstrate these skills. Each frame looks like it could have been pulled from a film. He understands exactly how to frame scenes in such a way as to render them abstract and strange, yet they retain enough information for them to remain familiar. It's an odd talent, and Webb has one of the most distinctive eyes in photography.



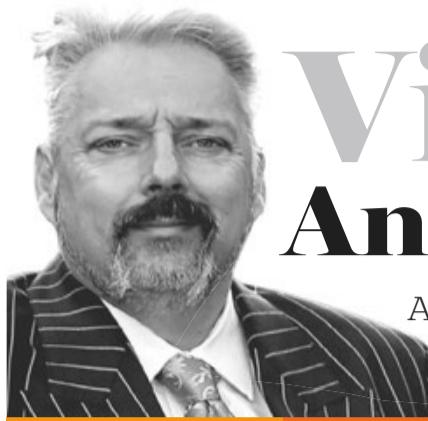
A perfect example of Webb's distinct eye: Nuevo Laredo, Tamaulipas, Mexico, 1996

Elliott Erwitt: Home Around the World

By Jessica S McDonald, Aperture, £45, 312 pages, hardback, ISBN 978-1-59711-369-4



WHERE do you begin with a photographer like Elliott Erwitt? With such a prolific career, it can be overwhelming to attempt to absorb the sheer scope of the man's work. There are examples of Erwitt's early experiments in California through to his magazine assignments and documentary work. The images are notable for their humanistic approach. There's no detachment here. Erwitt, through his images, holds your hand and takes you on a tour of men, women and children in all their guises. Vast swathes of Erwitt's work contain some of the most life-affirming images we have. Magnum can often be accused of simply focusing on gritty war and reportage. This proves that notion wrong.



Viewpoint

Andy Blackmore

Although many of us use cameras to document everything, perhaps we ought to forget the decisive moment and live in it

Cameras are omnipresent; camouflaged and concealed in smartphones. The infernal things are everywhere. Take any random event, such as the Olympic Games, a carnival, pop concerts or even a car crash, and it's a crash of devices with their owners buzzing around the action like angry wasps around a jam jar. During the golf competition at the Olympics, things became so bad that persistent offenders kept putting golfers off their shots, and in the end caddies had to shoo away the hordes with the words 'cameras away, please, cameras away.'

Now don't get me wrong; anyone who knows me knows I'm probably the last person on earth who is going to hark for further infringements in photographers' rights. Yet I'm beginning to think they might be on to something.

Of the billions of images, videos and live photos snapped, I'll wager that most never see the light of day. OK, many will. Some will even go on to forge a life of their own on Facebook, Instagram, Twitter or YouTube, like an irritating mould. But these are just a tiny proportion of the whole. Most of the images never have a single view. So what's the point in taking them? Photography has to have a point, no matter how trite or trivial, otherwise it's just a pointless reflex of the finger.

I don't think it's simply a case of dumb people with smartphones. Could it be an impulse in reaction to shyness?

Photographers can be timid creatures and the camera is a handy prop – something to hide behind. Also, it makes for a convenient barrier between you and the world – a shield between the user and some of the unpleasant things we might see in the course of our job. While it helps to detach yourself from that reality, you need to be involved. Enough to take



Andy photographed his father's last days at the hospice using his mum's cheap camera

Former picture editor of *The Independent* and *The Independent on Sunday*, **Andy Blackmore** is now a photographer, picture editor, journalist and content provider with extensive skills, developed from the last hurrah of film to today's shifting digital landscape. For examples of his work, see www.massnegro.wixsite.com/andyblackmore.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 31 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week

Facebook



Douwe Dijkstra
© DOUWE DIJKSTRA Yesterday

Like us on www.facebook.com/amateurphotographermagazine

Flickr



© MARCIN BARAN
Marcin Baran 2,095 1,096 83 Taken on August 24, 2016 All rights reserved

Marcin Baran

This scene captured by Marcin Baran is a great find. It's a perfectly balanced image with the workman placed dead centre in the bottom third of the composition to really hammer home the monumental task ahead of him. The colours of the flaking paint work so well with the colour of the painter's outfit.

Submit your photos to apmag.co/flickr

Instagram



jenniferbin
Shanghai, China
2,933 likes
jenniferbin #getitner w/ @maxleitner
view all 90 comments
alxfires I ❤️ this 🎉
badbrainidk @soul_rebel92 this kid
__ccrowow__ always climbing shit!
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Jennifer Bin @jenniferbin

Extreme photography is becoming increasingly popular, and there's a whole genre of breathtaking and vertiginous images. Capturing scenes like this is risky, but it's difficult to look away.

Follow us at [@amateurphotographermagazine](https://www.instagram.com/amateurphotographermagazine)



Always up to speed

Profoto D2

A photographer faces many different challenges every day. It's with that in mind we created the Profoto D2. It's a breakthrough, because it's the world's fastest monolight. So for the first time, no matter what the assignment, speed is always on your side.

You can freeze action with absolute sharpness, shoot in super quick bursts, sync with the fastest camera shutter speeds available, and shoot fast and easy with HSS and TTL.

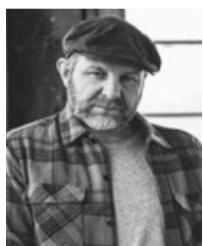
So whether you're shooting sports, food or fashion: with the D2 you're always up to speed.

Learn more: profoto.com/d2

 **Profoto**[®]
The light shaping company™

Hit the street

Street photography has never been more popular than it is today. Three leading exponents share their tips for achieving great candid shots and street portraits



Gavin Mills

Gavin is a noted street, documentary and music photographer, and a regular participant in Leica meets all over the world. His images have been widely published in the national press and photography magazines. Visit www.gavinmillsphotography.com

1 Feel the fear and do it anyway

Asking a complete stranger if you can take their picture can be pretty scary. Maybe it's a fear of rejection imagining all the terrible things they might say, but in reality the fear is usually worse than the actual rejection itself. If someone refuses then it's usually just a polite, 'No thanks'. I've never encountered anybody who was angry or annoyed by me asking. I still feel nervous sometimes, but the more you do it the easier it gets. A surprising fact is that a lot of people will actually say yes (about 90 per cent).

2 It's all in the approach

For street portraits, approach subjects with a big, friendly smile and be polite and confident. When I ask someone if I can take their picture, I often pick out the thing that drew me to them in the first place; it gives me a place to start building a conversation from. Maybe they have a cool style, a nice hat, a beautiful smile, or a great face; keep it positive, as everyone loves a compliment. I often used to say that I was studying street photography and doing a project about whatever fits the person. More people than you might imagine are glad to help when they believe they are helping someone, and by approaching them in the right way you have already built a bit of a relationship.

'For street portraits, approach subjects with a big friendly smile and be polite and confident'

ALL PICTURES THESE PAGES © GAVIN MILLS

By blurring out the background, Gavin still keeps the context of Tokyo without taking attention away from the subject





There's a fine line between allowing backgrounds to add context, as here, or distracting the viewer



3 Look for suitable backgrounds and light

Now that you've got your willing subject in front of you, quickly assess your surroundings to choose the most suitable background and be aware of available light for the shot. It's easy in the excitement to forget about the technical side of street photography. So if possible, consider the lighting and the background before even making the initial approach. Sometimes I might ask the subject to move into a better background or light situation, but don't push people's patience too far.

4 Build a rapport

Keeping a conversation going for a while and building trust between you and the subject on the street is almost always going to result in a better photo. If you keep a conversation going, you may even be able to ask him or her to move to a better location or area of light. Pointing a camera in somebody's face without any kind of rapport is unlikely to result in great shots – unless you are Bruce Gilden. While you don't need grinning portraits, you don't want annoyance showing in the eyes of the subject, either.

As you have just seconds to assess the light and the background before taking a street portrait, you may have to ask the subject to move to a better spot





Marc Fairhurst

Originally from Liverpool, Marc is a London-based photographer who was named one of Britain's top street photographers by the Interactive Design Institute (www.idesigni.co.uk). He is a regular contributor to the London Street Photography Symposium, and specialises in the quirky, humorous and unusual, as well as an ongoing project on the English. Visit www.marcfairhurst.com



Humour plays an important part in a lot of good street photography, so keep your eyes peeled for quirky juxtapositions, coincidences and visual puns

5 Don't conform to rules

There is no rule that you *must* take a candid photograph for it to qualify as street photography. Many of the subjects shot by the best contemporary street photographers are fully aware they are having their photograph taken. Some street photographers fully engage with their subjects in order to make a striking and more powerful image. There's no need to sneak around or find the nearest bush to linger in. Often, you may be spotted but your subject may simply look away. It also helps to be quick in these situations. If you hesitate too long, you may get eye contact where you simply don't want it. Sometimes eye contact can kill a shot, and sometimes it can help lift the frame.

6 Find something to focus on

It can be extremely frustrating to wander around for hours while nothing seems to happen. Forget trying to find the weird and the unusual to begin with – it will drive you mad (although if the opportunity arises, grab it). Instead, create an idea or project for yourself that is based on where you live and document it. More often than not, situations will develop within this, and you'll be there. Martin Parr and the late Tony Ray-Jones would often head to places and create bodies of work around the place or circumstance. Also, use a notebook (traditional or digital) and make note of the places you find appealing, and keep returning to those.

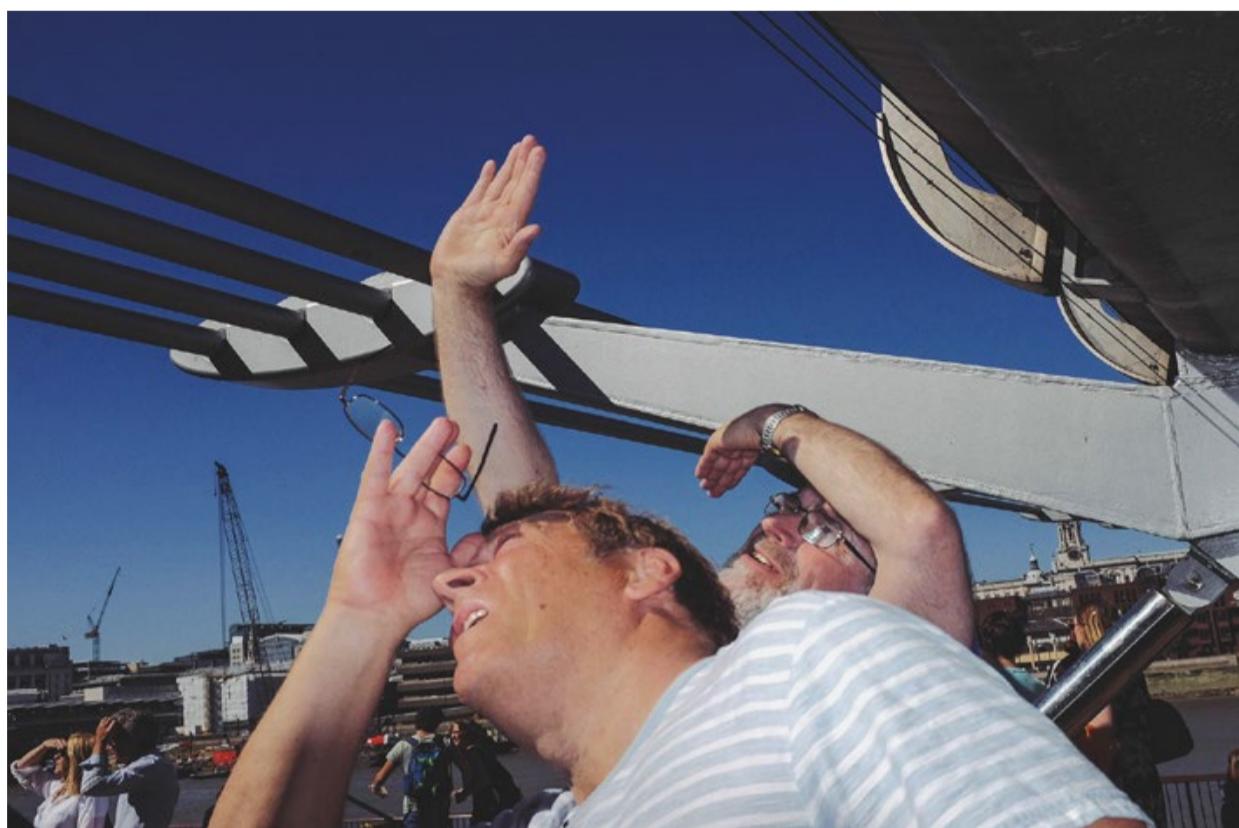
7 Be aware of the entire frame

It's easy to spot a situation unfolding before you and develop tunnel vision – where you have singled someone out and quickly grabbed the moment without consideration for everything else in the frame or in the distance. Always consider the environment around the subject and where you place them within it. Try not to mess with things in post-processing too much – it's not good practice to try to salvage what you can from bad photographs. They'll forever remain bad photographs, and no amount of cropping and converting will change that.

If you get bogged down in selecting pictures, ask a trusted peer for advice, or get feedback from street forums online.



ALL PICTURES THESE PAGES © MARC FARRHURST



If you shoot in colour, make the most of contrasting hues and strong graphic shapes for maximum effect



Faces on adverts, billboards or even demo placards can be used to great effect in street work

8 Forget about the best gear

In an ideal world, we'd all be taking amazing street photographs. However, it's easy to fall into the trap of thinking that we must get the best camera available, or indeed the same camera that was used on a photograph that has impressed us. What matters is the shot you choose to take, not the camera you choose to buy. The same can be said about style. Of course, you shouldn't stop trying different techniques, and you shouldn't think that producing work that follows contemporary popular style will bring you success and glory. The world already has Martin Parr or Bruce Gilden, so it doesn't need a pale imitation of their work from you.

9 Study the work of greats

Look at how great photographers have framed everything within the photograph. How have they balanced everyone and everything within the situation? When I began street photography, I headed for the work of Tony Ray-Jones, and I didn't stop until it became normal for me to try to compose everything within my frame in the way that he had done. So find someone you really love within street photography and mimic them. You may not come across situations as they have, but there's so much more going on in their frames for you to study and try out. And when you're done mimicking them, ditch them and apply all the knowledge you have gained to your own work.

10 Never stop being an amateur

I will never stop trying to be a better photographer, but I am not under the illusion that every time I head out I am going to find something and I am going to create something amazing. A little of the process of what makes a good street photograph is being aware of your surroundings all the time and of the potential that an interesting scene could unfold – the rest is really down to you. The play may have already begun; you just have to decide where best to sit and observe it. So be bold, be brave and have fun with it all, and if someone gets angry, clenches fists and heads your way – leg it.



Linda Wisdom

Linda is an award-winning photographer and course leader from London, who specialises in street photography and social documentary. Linda works mostly in black & white. Visit www.lindawisdomphotography.co.uk and etsy.com/uk/shop/LondonStreetPhoto

11 Timing is everything

A fraction of a second can mean the difference between a good photo and a great photo. To ensure you capture those decisive moments, keep your camera switched on and regularly check your exposure settings (especially if you shoot manual and move from dark or lighter areas). I've made the mistake of turning off my camera to save battery life and missing a shot, or making a mess of the exposure because I forgot to check it before shooting. Also avoid 'chimping' – you are potentially missing out on capturing your next great photo.

12 Get up close

Using a wideangle lens will enable you to get nice and close to subjects. The main advantage is that it gives the viewer a real sense of being there in the moment and seeing what you saw with your own eyes. Wideangle lenses also tend to be much smaller, so they won't stand out and you can blend in with your environment. If you are using a fixed or smaller lens, then you will have to zoom with your feet as you walk down a busy street, park or market. When I am right up close in someone's face I am often unnoticed or people assume that I am taking a photo of someone behind them. Getting up close can also help filter out any other visual distractions and encourage eye contact.

13 Night time is the right time

After dark is one my favourite times to shoot. The city lights up with interesting light sources, such as lampposts, shop windows, neon signs and car lights. Boring locations during the day can suddenly turn ominous and fascinating at night, and people get dressed up for a night on the town. However, make sure you use a fast fixed lens that sucks in more light – a 50mm f/1.8 can be better than a slower zoom. Pay attention to the main light sources in a scene. Start by finding a beautiful light source, or an area with good lighting, and wait around for something to happen.

'If you are using a fixed or smaller lens, then you will have to zoom with your feet'

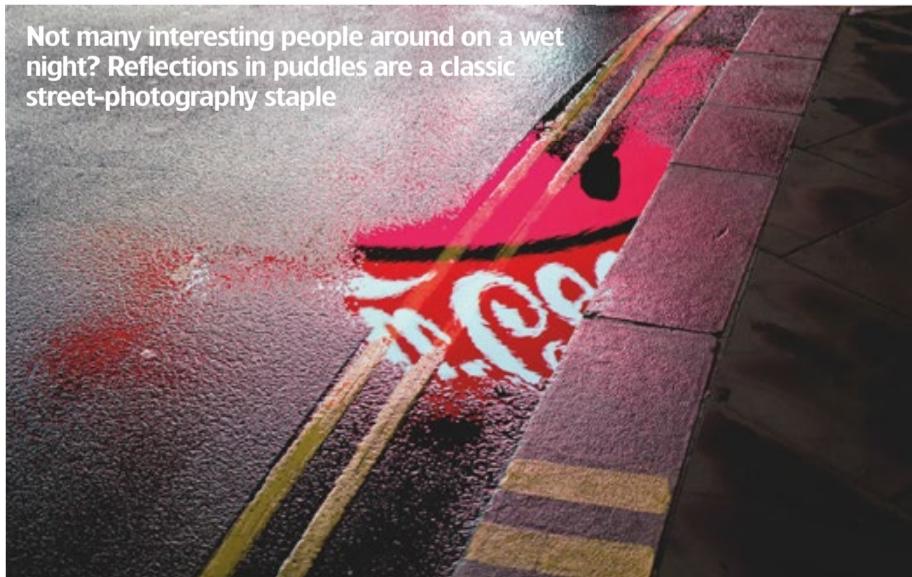


ALL PICTURES THESE PAGES © LINDA WISDOM



Often, a lot is happening on the street, so your subject needs to be strong and distinctive and stand out. Patience pays off

Not many interesting people around on a wet night? Reflections in puddles are a classic street-photography staple





Wideangle lenses used in tunnels and pedestrian areas can help to lead the eye into an image, with figures adding a sense of scale

14 Keep an open mind

A lot of people wrongly associate street photography with having to be right in people's faces with a camera or just taking street portraits. You don't always need to be up close and personal, shooting interesting juxtapositions or fitting as many different people into a frame (or even have people in your photos at all). There are unlimited opportunities for all kinds of images with or without people.

15 Find your own style

Street photography is about how you see the outside world. Look at your work and see if you notice any recurring themes or subjects. Also, critique your own work. Ask yourself what catches your eye the most when you are out and about. Is it geometry, emotion, composition, juxtaposition or colours? Does your mood change what you're out photographing? Do what makes you happy. The more you go out and take photos, gain confidence and train your eyes to see details, the more you will develop your personal style.



Metering can be a headache in variable city light at night, so check exposure and ISO before you start blasting away

Street photography and the law

When you're out on the street it's important to know your rights, says **Tracy Calder**. Follow our tips, and you'll be well on your way to staying safe and streetwise

The laws regarding street photography can sometimes seem nonsensical, but if you follow our basic guidelines you stand a much better chance of staying on the straight and narrow – and taking some great pictures too. The tips that follow are intended for shooting on UK streets, but much of the advice is also relevant to non-UK cities and towns – just check the local laws before you head off.



Be prepared to explain yourself

If you are questioned by a member of the public, try to remain respectful and be prepared to explain yourself. Most people will question your motives out of sheer curiosity or fear, so don't be too quick to judge. If someone suggests that you are breaking the law (and you know otherwise), ask for clarification and calmly, but firmly, state your case. Don't become confrontational.

When you're shooting outside of the UK, be extra sensitive to cultural differences

Know your rights

Police officers have the right to stop and search you if they believe you are in possession of items that might be used to commit a crime (in particular, an act of terrorism). Security guards, on the other hand, do not have the same rights, and neither party can seize your equipment or demand that you delete your images, unless you are under arrest. What's more, security guards cannot legally stop you from taking pictures on public property, and if they try to remove you or your equipment they are committing an offence.

Respect personal privacy

If you are standing on public property you can legally photograph private property, but you still need to be respectful of personal privacy. If, for example, you shoot a house from a public road and the resident can be seen getting dressed through an upstairs window, you could be sued for invasion of privacy.

Always read the small print

Most of us have attended events (concerts, films and so on) where the use of recording devices is prohibited. If you refuse to put your camera away when asked to do so by staff at such an event, you may legitimately be asked to leave.

Sometimes buying a ticket is considered acceptance of 'enhanced' restrictions, so if in doubt check the small print before getting your camera out.

Play it safe

You don't need special permission to photograph children in a public place (so long as the pictures are not intended for commercial or illegal purposes), but you are advised to seek consent regardless. Children cannot legally give their permission to be photographed, so you need to seek permission from a parent or legal guardian.

Be sensitive to cultural differences

If you are shooting outside the UK, ensure that you are aware of any local customs or cultural sensitivities regarding photography (as well as your own legal position). Religion, for instance, is often considered a private matter, so taking pictures at mosques, churches and other religious sites can be contentious.

Avoid obstructing thoroughfares

When you're shooting in public your equipment can become a hazard to pedestrians, so pay attention to where you leave bags and gear. If you fail to remove an obstruction when asked to do so by police you can be arrested for



obstructing a public highway (this includes public footpaths).

Be careful with captions

Taking a picture of an oversized gentleman walking past a fast-food advert and then proceeding to post it on a forum with the caption 'obese man ate all the pies' could land you in a whole lot of trouble. Describe your picture using the facts and you will avoid a libel case.

Don't be a victim of crime

If possible, always keep your equipment on you – wearing your gear will reduce the chances of falling victim to an opportunist thief. Also, consider buying a camera bag with anti-theft features.

Understand the difference

If you intend to sell your photography it's important to know the difference between editorial and commercial usage. Editorial use means that a picture can be used to illustrate an article, story or educational text, but not to sell a product or promote something. Commercial use means that a picture can be used to sell a product, promote something, or raise money for a cause.

Stand on public property

If you and your subject are standing on public property, generally you do not need permission to take a picture of them – but there are a few exceptions. If your subject is engaged in a personal or private activity (such as leaving a hospital) you need to respect their privacy. If you plan on selling your work, these 'people' shots can only be used for editorial purposes – unless you have obtained a model release, or the subject appears as part of a crowd.

Obtain a model or property release

If you intend to license your people or property pictures for commercial use

it's a good idea to obtain a signed release form (you can print out a model release form from the Association of Photographers' website at www.the-aop.org). Companies can be wary of purchasing pictures without these forms because the onus is increasingly on them to ensure that no laws have been broken. Generally, if the buildings and/or people in your image are not recognisable you do not need a release.

Be clear about what is 'public'

Shopping centres, parks, churches and stations might look like public places, but in reality most of them are privately owned. If you are asked to leave private property, but fail to do so, your presence could be considered trespass, and you could be removed using reasonable force.

Take care on public transport

The use of tripods (and flash) is not normally permitted on station platforms. Transport for London has specific rules regarding photography on its property, so check out www.tfl.gov.uk for

If your subjects are unrecognisable, you may not need a model release to sell your pictures

Police cannot demand that you delete your pictures unless you are under arrest

guidance. Likewise, photographing or filming at airports tends to require a permit for anything more than taking casual snapshots, and shooting airside or near security gates is best avoided altogether (unless prior permission has been granted).

Be aware of enhanced protection

Some landmarks (such as Nelson's Column in London's Trafalgar Square) exist in public places, but are protected by by-laws preventing images of them from being sold for commercial (but not editorial) use. Nonetheless, photographs taken for personal use are fine.

Observe copyright laws

When you create an original artwork, such as a sculpture, painting or photograph, it is automatically protected by copyright law. As a result, if your street scene contains protected artworks (including shop logos) in a prominent position (rather than incidentally), and you plan to make your pictures commercially available, it's advisable to obtain permission from the copyright owner.

Don't become a suspect

Be cautious when taking pictures near government buildings or other sensitive locations, such as military bases and nuclear power stations – for obvious reasons. We live in testing times, and the police are naturally suspicious of anyone who looks as though they might be carrying out preparatory terrorist activities. Naturally, hundreds of pictures are taken of sensitive landmarks, such as the Houses of Parliament, every day, but if you linger too long you may well be asked to explain yourself.



Street Gear

We suggest a range of gear that's ideal when you're travelling light on the street

Think Tank Photo

Retrospective 5 shoulder bag

● £124.25 ● www.thinktankphoto.com

THINK Tank Photo has always prided itself on providing camera-carrying solutions that enable photographers to access gear quickly and easily. Founders of the company include Deanne Fitzmaurice, who won the Pulitzer Prize for Feature Photography in 2005, and Kurt Rogers, a long-time photographer for the *San Francisco Chronicle*. This understanding of how photographers genuinely work has led to them developing a number of innovative products, including the Shape Shifter series, which allows you to build your own bag by attaching Skin Pouches or Lens Changers.

For street work, the Retrospective shoulder bag range is hard to beat. The Retrospective 5 is an old-school camera bag with a sand-washed cotton-canvas exterior, giving it an unassuming, attractively worn look. The outer has a water-repellent coating and features abrasion-resistant zippers, while the inner has foam dividers (which are reinforced with PE board), and can accommodate a mirrorless system or small DSLR and lens. The expandable pocket at the front can house a tablet measuring up to 8in. The Retrospective 5 is available in three colours – pinestone, black and sandstone – and comes with a seam-sealed rain cover.



The inside of the Retrospective 5 has reinforced foam dividers



The bag has an attractive sand-washed exterior



The Slide Lite strap is made of seatbelt-style webbing

Peak Design Slide Lite camera strap

● £42.99 ● www.peakdesign.com

THE SLIDE Lite can be worn as a sling, neck or shoulder strap, making it truly versatile. Its adaptability is largely down to a series of small corded discs, each one designed to hold more than 90kg in weight. The discs (known as Anchor Links) slide into each end of the strap, where they are held in place. To create a sling strap, the Links are attached to one strap lug and the tripod socket (the Slide Lite comes with an Arca-compatible tripod plate). To create a neck strap they are attached to both strap lugs, while to create a shoulder strap they are attached as per the sling strap, but with the fabric reversed to make use of a silicon grip that prevents the Slide Lite from slipping off your shoulder. The strap is 144cm long and 3.2cm wide

(compared to 145cm long and 4.5cm wide on the original Slide version). As a result, it's ideal for mirrorless systems and small DSLRs, but less useful for larger cameras. The fabric comprises seatbelt-style webbing, making it strong, yet comfortable against the body. The length of the strap can be altered via two aluminium quick-adjust handles.



The Links slide into the end of the strap

Leica Summicron-M 35mm f/2 Asph lens

● £2,280 (black version) ● en.leica-camera.com

THE LEICA Summicron-M 35mm f/2 Asph lens is a popular choice among reportage and street photographers. Part of its charm is the pleasing bokeh it produces – the iris is formed of 11 blades, creating a circular aperture that renders out-of-focus areas beautifully smooth. Another attraction is its compact size – the lens measures 3.53cm in length and weighs 253.8g (without the hood). And then, of course, there's the hood itself, which is metal and has a screw-thread mount. Aside from preventing stray light from entering the

lens, its solid construction indicates that the lens can withstand the odd knock or two. Naturally, image quality is impressive – the Summicron-M 35mm f/2 Asph delivers pin-sharp pictures with plenty of contrast and low levels of distortion.



The Summicron-M 35mm is nicely compact

Fujifilm X-T2 digital camera

£1,399 (body only) www.fujifilm.eu

STREET photographers require rugged, lightweight cameras capable of delivering highly detailed images even in low light. The Fujifilm XT-2 delivers on all fronts, boasting a magnesium-alloy body (dust and water-resistant), a 24.3-million-pixel sensor (with no low-pass filter) and weighing just 507g (including card and battery). This mirrorless model also features a range of film-simulation modes including Acros – a monochrome setting that delivers deep blacks, attractive textures and smooth gradation of tones.

For street shooters, speed is of the essence, and the X-T2 is satisfactorily responsive. It also handles intuitively with a fine balance of external and menu-driven controls, many of which can be customised. Furthermore, the electronic viewfinder has a time lag of just 0.005sec and can display up to 100fps. The X-T2 is also the first in the X series to feature an LCD screen that can be tilted in three directions: up and down in landscape format, and down in portrait format. For a full review of the Fujifilm X-T2, see pages 48–53.



The X-T2 has a good mix of external and menu-driven controls

Henri Neck Strap (Mark II)

£59.95 www.erickimphotography.com

STREET photographer Eric Kim was searching for his dream camera strap – one that combined function and fashion. Unable to find what he was looking for, he set about designing his own (with a little help from his partner, Cindy). The end result is the Henri Neck Strap (now in its second incarnation). Handcrafted from leather, Henri straps are made in limited-edition batches by one of Kim's friends, a craftsman and artist in Ho Chi Minh City, Vietnam. Despite being soft and hardwearing, over time the leather develops subtle marks that tell the story of your adventures.

Henri straps are designed to hold 'smaller' cameras (those with side lugs), so mirrorless systems and compacts are ideal, but DSLR users will have to look elsewhere. They have a drop length of 15–19in, and can be adjusted as required. Kim also offers a shorter wrist-strap version.

The Henri Strap is soft and hardwearing



The Fujinon XF 35mm is petite

Fujinon XF 35mm f/1.4R lens

£429 www.fujifilm.eu

HENRI Cartier-Bresson spent most of his photographic career shooting with a 50mm prime lens. The angle of view provided by this focal length is similar to that of the human eye, which goes some way to explain its enduring popularity. It's a flattering choice for street or any other kind of portraiture, and has the added bonus of allowing you to keep further back from your subject – something that photographers new to street photography will appreciate.

The Fujinon XF 35mm f/1.4R lens has a 35mm equivalent focal length of 53mm, and a maximum aperture of f/1.4 (which is perfect for low-light situations). It's also relatively petite (compared to an equivalent DSLR lens), measuring 5cm in length and weighing 187g (without the lens hood). The iris is formed of seven rounded blades that, while insufficient to form a perfect circle, still produce impressive bokeh. Image quality is impressive, with minimal distortion and little evidence of chromatic aberration. To round things off, the lens comes with a rectangular hood for added protection.

Leica M (Typ 240) digital camera

£5,030 en.leica-camera.com

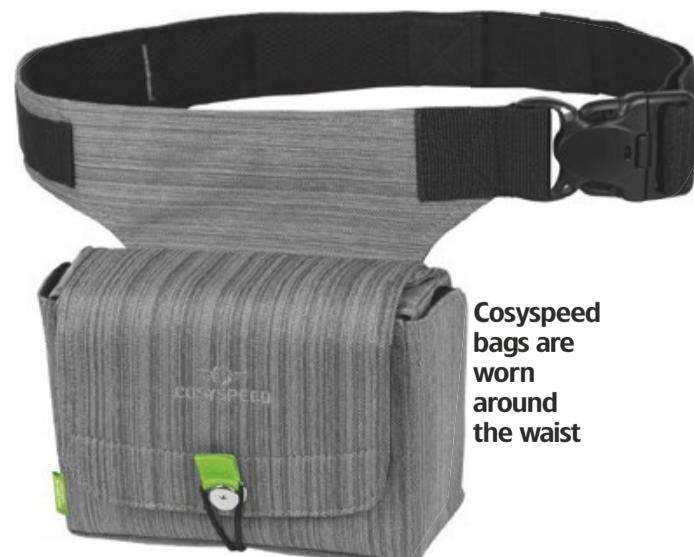
QUIET and compact, the Leica M series of cameras has always been popular with street photographers, travellers and photojournalists. These cameras have a physical depth of less than 4.2cm, making them truly pocketable, while the high-speed primes they support offer superb image quality without excessive bulk.

The Leica M (Typ 240) features a 24MP CMOS sensor in full 35mm format, with two additional focusing options (aside from the classic rangefinder method): the first, Live View Zoom, allows you to magnify the display up to 10x, and the second, Live View Focus Peaking, instructs the camera to highlight sharp contours to enable fine focus control. The camera is also the first in the M series to offer live view. Leica cameras are built to last, with metal bodies, scratch-resistant glass and rubber seals to protect against moisture and dust, and the M (Typ 240) is no different. What's more, it can take advantage of almost all the lenses in the Leica R-Lenses series, with an adapter.

The Leica M (Typ 240) is quiet and compact



Ludwig, has a healthy sense of social responsibility, which led him to develop a Limited Edition range, with a percentage of sales donated to charities such as Terre des Hommes, which supports children in need. At present, the Limited Edition range includes the Streetomatic bag, a celebration of the talents of Swiss street photographer Thomas Leuthard.



Cosyspeed bags are worn around the waist

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Tiananmen Square,
Beijing, China, 1989



The documentary impulse

Stuart Franklin, former president of Magnum Photos and author of the book *The Documentary Impulse*, which examines the human drive to document the world, talks to **Steve Fairclough** about his new book and the current state of documentary photography

Stuart Franklin is better placed than most to examine the human 'need' to document the world, as he now combines his photographic career with teaching. 'I'm a professor of documentary photography in a university up here,' he explains down a Skype line from Norway. 'I run a BA and a Masters programme in documentary photography. I do it 50 per cent of the time – of which half is spent on research and the rest of the time I spend photographing.'

The recent result of Franklin's research and his



Brick Lane market, London, 1987

ALL PICTURES © STUART FRANKLIN/MAGNUM PHOTOS



'I think that images have got to touch our soul somehow, and we've got to feel our way into them'

views on documenting the world are contained in his new book *The Documentary Impulse*, which is an in-depth examination of humankind's desire to document – from cave paintings to today's digital world. His suitability for authoring this tome is reinforced when you consider that his

documentary career has included covering events such as the 1983 Nigerian exodus, the 1985 Heysel Stadium disaster in Belgium, the conflict in Northern Ireland, famine in Sudan in the mid-1980s, as well as the events in Tiananmen Square, China, in 1989. But more of that later in the article.

Above: Corporal 'Snowy' Forbes, of the Royal Regiment of Fusiliers, on exercise in the hilly country near Episkopi, Cyprus, 1987

Below: Moss Side Estate, Manchester, 1986



Initial interest

Franklin's initial interest in photography dates back to his late teens. 'When I was about 19, I lived on Vancouver Island in Canada, having hitchhiked across America,' he explains. 'I bought a Yashica B twin-lens reflex camera in a second-hand shop in Victoria and travelled down to Mexico and central America. I just enjoyed wandering around, seeing and using the light. It seemed like a really joyful thing to do and the people were amazing. It was all [shot] in black & white – I didn't shoot a single frame in colour.'

'When I came back and developed the images they were absolutely dreadful. I took them to a guy called Len McComb, a painter who was running a foundation course at Oxford Polytechnic, and he took me in. I didn't have any "A" levels and, bless him, I carried on from there.'

Fittingly, Franklin got his early inspirations from photography books. 'I remember finding Mary Ellen Mark's first book, *Passport*, in a charity shop for 10p and thinking it was a wonderful body of work. It was kind of harsh and grainy, but what was fantastic about the work to me was her sense of curiosity, the energy and also the fact that she'd been to all these places and travelled. Marc Riboud's *Visions of China* was a book I got quite early

on and this kind of very cool, impressionistic kind of work was lovely. It was very simply done on a 50mm lens; I loved the disarming simplicity of it. I was in heaven in the library, and I was very aware of that kind of aesthetic of people like Henri Cartier-Bresson, Robert Doisneau and so on.'

The most influential documentary photographer

In his book, Franklin cites Cartier-Bresson as probably the most influential documentary photographer of the 20th century. When reminded of this he laughs. 'I only laugh because he said in an interview in 1971 that he was not interested in documenting and that he was one of the world's worst reporters,' says Franklin. 'But you only have to look at the picture he took of the Belgian Nazi collaborator (and Gestapo informer) in Dessau in 1945 [see page 29] to realise what an amazing reporter and documenter of life he was. He was dealing in this kind of dialectic of form of content and was always trying to resolve the problem of loving the form and getting occasionally interested in the content. So, all of that was hugely inspiring to me.'

But aside from inspirations, what does Franklin think is the most powerful thing documentary photography can do? 'I talk in the book about Tolstoy's idea about art

needing to "infect" – to get inside us. I would probably still uphold that view, although I probably wouldn't use the word that Tolstoy used. I think that images have got to touch our soul somehow, and we've got to feel our way into them and be moved by them. You never quite know how that's going to happen. It's a bit like a pop song: you never quite know how suddenly a song is going to catch on and people go, "Wow! That's amazing. I've been singing that in my sleep".

'Things do catch on and I think that that's, almost subliminally, what documentary photographers set out to do – to make a sort of clear transition between what is a particular moment in a particular place to something that's much more generally felt.'

Impact of the 'Tank Man' image

Perhaps the best example of one of Franklin's images that 'caught on' is his famous 'Tank Man' photograph from Tiananmen Square, China, in 1989 (see page 27), when he, and other photographers, leant out of hotel windows to capture the now iconic stand-off between a lone man in a white shirt and a line of Chinese Army tanks.

'It didn't really become that important for a couple of days,' Franklin recalls. 'It was only after it got on to television that people woke up to the picture and television drove its future as a picture. It was

convenient from the point of view of [then US President] George Bush, who was the first person to publicly champion the photograph when he saw it. It was convenient for him because it enabled him to say, "Oh, look, they're showing restraint," and it suited the Chinese as they could carry on business as usual. But on the other hand it became a very powerful symbol for people facing the power of the state, the power of oppression and so on. So it was a sort of multi-headed hydra that was born through that picture.'

The need to feel

While some might struggle to see beyond the stereotype of the hard-nosed documentary photographer, the legendary English photojournalist Don McCullin has been quoted as saying, 'photography isn't looking, it's feeling.' So does Franklin agree?

'Totally,' he says. 'I've been in tears when I've been photographing. I think if you didn't feel anything then you may well be in the wrong job. If you can't instil [feeling into] some of the more poignant moments that we, as documenters, are privileged to experience, then maybe you should do accounting or something.'

But is there any point at which a photographer should intervene in a situation? Franklin explains: 'I've done that a few times – got blankets for people who were shocked by a particular event or lent them

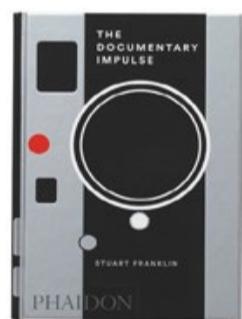
Below: Anti-austerity demonstration in London from the Royal Exchange to Parliament Square, London, 2015





Defeated-looking soldiers,
in small groups,
Tiananmen Square,
China, 2 June 1989

Right: Belfast riots,
Northern Ireland,
1985



Stuart Franklin's book *The Documentary Impulse* is published by Phaidon (ISBN: 978-0-7148-7067-0), price £19.95. It explores the human drive behind documentary photography and the factors behind this impulse for documentation throughout history, such as the search for evidence, beauty, and even therapy, as well as the desire to make memories and moments immortal.



my car. We do it all the time. I think I was in Gaza and somebody wanted to go to the hospital, and I had a car and a driver – of course, not many people do there – so I became the ambulance. But that's the sort of thing that journalists do everywhere.'

As well as imbuing their photographic work with feeling, should a photojournalist ever put

down his or her camera? Franklin says: 'It depends on the situation, and I think one always has to be sensitive to people's feelings around you, particularly at things like funerals that can be very moving events. If you get a sense you're imposing in some way, then you'd stop photographing; I'm sure I've done it a couple of times. I think that most people out there working

in the field, who are experienced, do know when to step back a bit. That's unless whatever is happening is so critically in the public interest that you'd carry on, but it's a decision you can only make in the field.'

Key landmarks

As for his personal career landmarks, Franklin reflects: 'I remember doing a story for *The*

'The Tank Man' stopping the column of T59 tanks, Tiananmen Square, China, 4 June 1989



Sunday Times Magazine on the Peto Institute [in Hungary], which is an institute that helps children who suffer from cerebral palsy. I remember being in a café and a lot of people would come over from England, where these children were often treated as "vegetables", and there [at the institute] they were helped to gain some mobility. Seeing this mother's face when her young child walked for the first time was incredibly moving. I find it very difficult to talk about it, even to my students, without kind of cracking up somehow.

'I think it's these little moments of joy that are perhaps more resonant than tragedy, which in a sense one tries to blot out... dead babies or things that you can do nothing about – people who are going to die. But the moments of extreme hope and joy I think are very memorable.'

Franklin also believes that while photojournalism can be very dark at times, it can also have a sense of humour. 'Doisneau wrote very succinctly about this kind of "lighter touch" and way of seeing – and I think there's a lot of humour in his work, but in quite a kind and interesting way, particularly the work he did in Paris,' he says.

'The important thing is to find the power inside yourself to go out and do meaningful work'

'There's a sort of lightness that he and many other photographers have brought to their work that is special. I don't think photojournalism has to be dark at all, but on the other hand one can't gloss over the fact that there is a lot of tragedy out there.'

Advice for aspiring documentary photographers

As for advice for those wanting to carve out a career in documentary photography, Franklin states: 'Like anything [else], you've got to be prepared to put a lot of time into it because in most of the best documentary work that we see you can feel the time that has been spent in it and the sense of being there. If you're not prepared to spend time and give to the reader or viewer the sense of being there, then you might as well go and do another job.'

'You can be conceptual in certain ways and you can turn up for ten minutes, but I think a lot of the pictures that have survived are ones in which you can feel the time to some degree. I mean not always – Richard Avedon said he felt closer to people when he only spent a few minutes with them, and he didn't want to spend any more time with them. A lot of his portraits, say,



Stuart Franklin is an award-winning photographer who began his career shooting for the *The Sunday Times Magazine* and *Sunday Telegraph Magazine* before joining the Sigma press agency in Paris. He has been a member of Magnum since 1989, and was president of Magnum from 2006 to 2009. He is best known for his 'Tank Man' image shot in Tiananmen Square, China, in 1989. He now spends half his time teaching documentary photography and the other half on a mixture of personal projects and assignments.

from the American West, are very powerful, so it's not a sort of "concrete rule". Avedon is an interesting exception, but in general it is worth spending time.'

Hopes for the future

Unlike some, Franklin does retain a bright outlook for the future of documentary photography. 'I think it's a hugely important medium and, because there are so many gaps in what television can deliver, there are so many more opportunities in photography to tell stories that people wouldn't otherwise see,' he says. 'I know that it's very hard to whet the appetite for this. It's very hard to get people to buy work and invest in photography, but there are a lot of grants out there and there is a huge interest on the part of the public.'

'I mean Nick Serota, who's just left the Tate galleries after nearly 30 years [as director], said in an interview that he expected two million people to go to the Tate Modern and already more than five million are going a year. They've invested heavily in photography and in the prospect of people visiting the collections. It's just about how it's organised and articulated. But I think the important thing is to find the power inside yourself to go out and do meaningful work and to stick with it so it has coherence.'

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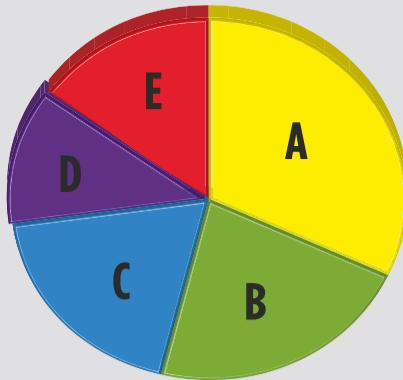


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You answered...

A Yes, it's at the top of my wish list	32%
B Yes, I'd consider buying it	22%
C Yes, but I'd buy Canon or Nikon instead	19%
D No, I'd rather buy a smaller mirrorless camera	12%
E No, I'm happy with what I've got	15%

What you said

'Where is the option: "Yes, I actually bought it"? Which is what I did, and I am extremely pleased with it!'

'Possibly, but it'd more likely be a Canon or Nikon since I have more lenses for those.'

'I'll take a Sony Alpha 7 Mark II instead. It's better suited to my needs. If I had the resources for multiple x-hundred mm lenses then I'd take a Nikon DSLR and a Sherpa to cart it all around. But I don't, and I'm not shooting wildlife anyway.'

'I selected, "Yes, I'd consider buying it" because I have a K-5 and some of the second-hand lenses I have were made for full-frame. But will Ricoh make me a K-1 without the bendy screen and video functions at a cheaper price?'

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LETTER OF THE WEEK

Specialist vocabulary

In his review of Philipp Kaiser's *Cindy Sherman: Imitation of Life* (Bookshelf in AP 13 August), Oliver Atwell's invocations of cinematic 'tropes and archetypes' in various flavours, complete with references to heady concepts such as 'intertextuality' and 'imitation and simulation... in the work of Jean Baudrillard', sat rather uncomfortably next to, say, John Nassari's more workmanlike advice: 'For portraits, focus on the eye and stop down a bit' – only a few pages on. Just what is the unsuspecting Sunday hobbyist supposed to make of Atwell's torrent of cultural theory? Is it AP's ambition to equip its readers with the specialist vocabulary and critical tools more commonly associated with photography and fine-art degrees? Personally, I'd welcome it. But surely a little more help wouldn't go

amiss, just till we all get up to speed?

Dr Dennis Low, West Sussex

Do you know what? I'm going to slap my own wrists about this review. I've had a change of heart about how photography should be written about, and it's not by using words like 'postmodern' and 'deconstructionist'. I also undermined myself by writing about Sherman's work through the detached eye of academic speak. The Bavarian film director Werner Herzog said: '[Film] is not the art of scholars but of illiterates.' He meant it should be viewed with minds unsullied by worthless cultural theory. Everyone has their own interpretation of a work, and all are equally worthy – Oliver Atwell, senior features writer

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A blast from the past

I recently purchased an old book called the *Minolta System Handbook* (1976). I was leafing through it and came across a photograph taken by former AP contributor Victor Blackman. It reminded me of an article he wrote on Singapore's Bugis Street. He was amazed at how good looking the bar 'girls' were; they looked much better than

the girls (ladies of the night). He was sitting with a few. I'm not sure who took the photo, but he seemed to be enjoying himself. I used to follow his page in AP, and it was usually the first page that I turned to. Keep the magazine going with a bit more for us film people. I am still using my Minolta SR-T 101 (pictured below), which I bought in Singapore in 1966.

Mick Kemsley, via email



Mick still uses his Minolta SR-T 101, which he bought in 1966

Film does feature regularly in the pages of AP, though we don't always signpost the fact. However, we will be featuring even more over the coming months. As for Victor Blackman, he was an AP institution, but I'm not sure he'd get away with writing columns like that in this day and age – Nigel Atherton, Editor

DSLR vs mirrorless

Thanks for your articles on the DSLR vs mirrorless debate (AP 3 September), which I read thoroughly. One point I'd like to make is that since the introduction of digital photography, many people really enjoy the 'complete' experience of taking photographs and developing them on the computer, using one of the many softwares available (I use Lightroom which, to me, is a godsend). My past experiences of developing and printing film



Michael Topham used a wide prime lens to photograph this traditional Japanese garden

© MICHAEL TOPHAM

were not good. I had to wait until everyone was in bed, black out the bathroom, keep check temperatures, and my results (all black & white) were still not very good. Now, with digital, I can use my computer at any time (with the light on!), and 'develop' and print colour photos. I can also adjust them if required, with no problems.

The other issue to mention is the availability of raw, which allows most photos to be rendered as the photographer intended. Great articles in that issue – thanks very much.

**Peter Wilkinson,
County Durham**

I'm glad you enjoyed the issue, Peter. The advantages that digital photography offers over film are well known by most readers by now, although of course we still embrace those who

prefer the challenge of traditional photography. We're lucky to live in a time where we can choose this, and if we do shoot digitally the new mirrorless cameras offer yet another level of choice for the consumer

– Nigel Atherton, Editor

Picking a prime

Having read Michael Topham's excellent article on his recent trip to Japan (*Primed for Travel*, AP 13 August), I had to write and congratulate you on providing a once-in-a-lifetime-trip experience and advice on the ever-difficult choice of what lenses to take. It's all too easy, as many articles do, to say that it depends on what you want to photograph. This helps nobody. What we want is actual experience with a particular genre of photography, and then we can adapt it to our own

needs. Michael's summary at the end of which four, then three, then two lenses to take just hit the spot. The length of the article and quality of the writing were also just right. A hint of bias may be creeping in here as I was lucky enough to live in Tokyo in the 1980s and travelled extensively throughout Japan, and it all came back to me! Keep up the good work, including more articles of this quality.

**Stefan Shillington,
Warwickshire**

I'm glad you enjoyed the article and it rekindled your memories of visiting Japan, Stefan. Travelling to the other side of the world with such a select group of lenses was a big decision to make, but as I mentioned, I didn't regret it. Putting kit through its paces in the great outdoors is always a great way to find out how well it performs in the type of environment it will find regular use. We're always open to suggestions for future 'Field Tests' so if there's one piece of kit you'd like to know more about and how it performs at a particular location or when shooting a type of event, just let us know

– Michael Topham, deputy technical editor

In next week's issue

On sale Tuesday 4 October

Photokina news

Get the lowdown on the latest cameras, lenses and accessories revealed at this year's biggest photo show



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Better your backgrounds

Tracy Calder provides tips on picking the right background to make the perfect picture

Jumping Jack Flash

Rolling Stones bassist Bill Wyman talks about his love for photography and shooting the band

Wide at heart

Wildlife photographer Will Burrard-Lucas explains why a close-up wideangle perspective appeals to him

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Plan your APOY 2016 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. Obviously, as this is the last round, only the Blackout (black & white) round applies. When planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Sense of Doubt	Abstract images	5 Mar	27 Mar	30 Apr
Width of a Circle	Creative wideangle	2 Apr	1 May	28 May
Soul Love	Portraiture	7 May	29 May	25 June
Scary Monsters	Wildlife at home and abroad	4 June	26 June	30 July
Little Wonder	Macro (insects/flowers/plants)	2 Jul	31 Jul	27 Aug
A Small Plot of Land	Landscapes and cityscapes	6 Aug	28 Aug	24 Sep
Big Brother	Street photography	3 Sep	25 Sep	29 Oct
Blackout	Black & white	1 Oct	30 Oct	26 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy16

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This month's prize

Win a SIGMA 24-105mm F4 DG OS HSM Art lens, an 82mm WR Circular Polarising filter and SIGMA USB dock

The winner of APOY round eight will receive a SIGMA 24-105mm F4 DG HSM Art lens, an 82mm WR Circular Polarising filter and a SIGMA USB Dock – a prize total worth £1,004.97.

The SIGMA 24-105mm F4 covers the basic shooting range from wide to mid-telephoto. Moreover, its constant aperture of F4, OS (Optical Stabilizer) and HSM (Hyper Sonic Motor) enhance the usability of the lens. It is ideal for portraits, landscapes and general photography. This lens incorporates an OS system

that offers superior stabilisation, making it possible to compensate for camera shake even in macro photography. The wide zoom ring of the lens ensures convenient handling. Putting the zoom ring in front allows the lens barrel to be more compact. The inner focusing system eliminates front lens rotation, enhancing the stability of the lens and allowing use of Circular Polarising filters, one of which you will also receive. That's as well as a SIGMA USB Dock, which allows you to update your lens's firmware.

Round Eight **Black & White**

The final round of APOY 2016 is Blackout, where we want to see your best black & white images. Black & white has always proved popular, not just in APOY but in *Amateur Photographer* generally. When we remove colour from the equation, the rules of composition, framing and lighting shift their parameters and require the photographer (and viewer) to see the world in a vastly different way.

Many photographers who work exclusively in black & white maintain that colour is a distraction in a photograph. Remove it and the viewer is free to focus on the graphic elements of an image: angles, shapes, lines and textures. Light is the other key factor here. When black & white and atmospheric lighting combine, the power of an image can seem all-enveloping. You'd do well to look at some of the greatest images of the masters of black & white photography, such as André Kertész, Bill Brandt, Michael Kenna and Sebastião Salgado. Turn the page for some tips and ideas.



Round Eight Black & White

A few tips to set you on your way to shooting monochrome images



© AARON BENNETT



© AARON BENNETT

Patterns and textures

WHEN colour is removed, a scene can look flat if there's nothing of interest to see. Since you can't rely on bold colours for impact, you could always try incorporating textures and patterns into your image.



© NICKY NUNN



© JEAN JAMESON

Silhouettes

EXPOSING for the highlights can create a striking image. This is particularly effective if you're looking to achieve black & white silhouettes. Just make sure your subject has a defined shape.

Atmosphere

BLACK & white can be used to create real atmosphere at the right event and location. Nicky Nunn's image taken during a boxing match (above) is a perfect example of how mood in monochrome can be captured.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc (UK), Sigma and their associated group companies reserve the right to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc (UK)'s Amateur Photographer magazine and on Time Inc (UK)'s and Sigma's websites and social media should they be selected to promote the competition. 8. You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2016 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of Time Inc (UK), Sigma or their associated group companies. 22. Sigma shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/Time Inc (UK) and all competition terms and conditions are bound by Amateur Photographer/Time Inc (UK) rules.

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Words of Wisdom

Chris Steele-Perkins ▾
www.chrissteeleperkins.com



TECHNICALLY, photography has become quite easy today, especially where focus, exposure, colour balance and so on can be done pretty well by all cameras. However, this can also be a disadvantage, because it's easy to not bother to really understand what's going on in the process of making a photograph, such as what changes with f-stops, ISO and focal

lengths. Photographers should know and understand these technical aspects because they can then use them to help themselves. On the other hand, there are photographers who seem to be obsessed by the technology, when pixel counts and chromatic aberration become more important than the actual image. Ideally, you should try to understand the technical side so it becomes second nature, allowing you to concentrate on the really difficult task: looking.

I think the development of new photographic technology is liberating, and I embrace it.

AP has featured many top Magnum photographers over the years. We look back at some of their thoughts on their work and get some new tips

Below: Summer herding of goats and sheep toward green pastures in the mountains in Afghanistan, 1998 by Chris Steele-Perkins

Cameras are only tools, and of course you want good tools to work with. But the real questions to ask yourself are: 'What do you want to use these tools for?' 'What do you want to say as a photographer?' Don't expect photography to be easy, but don't give up on becoming the author of your own work; focus on the things that really interest you. When you're out, suitable clothes and a good pair of shoes are a great help. I like a photo vest, which does less damage to your back than a camera bag. Also, mentally carry a muesli bar of self-belief.

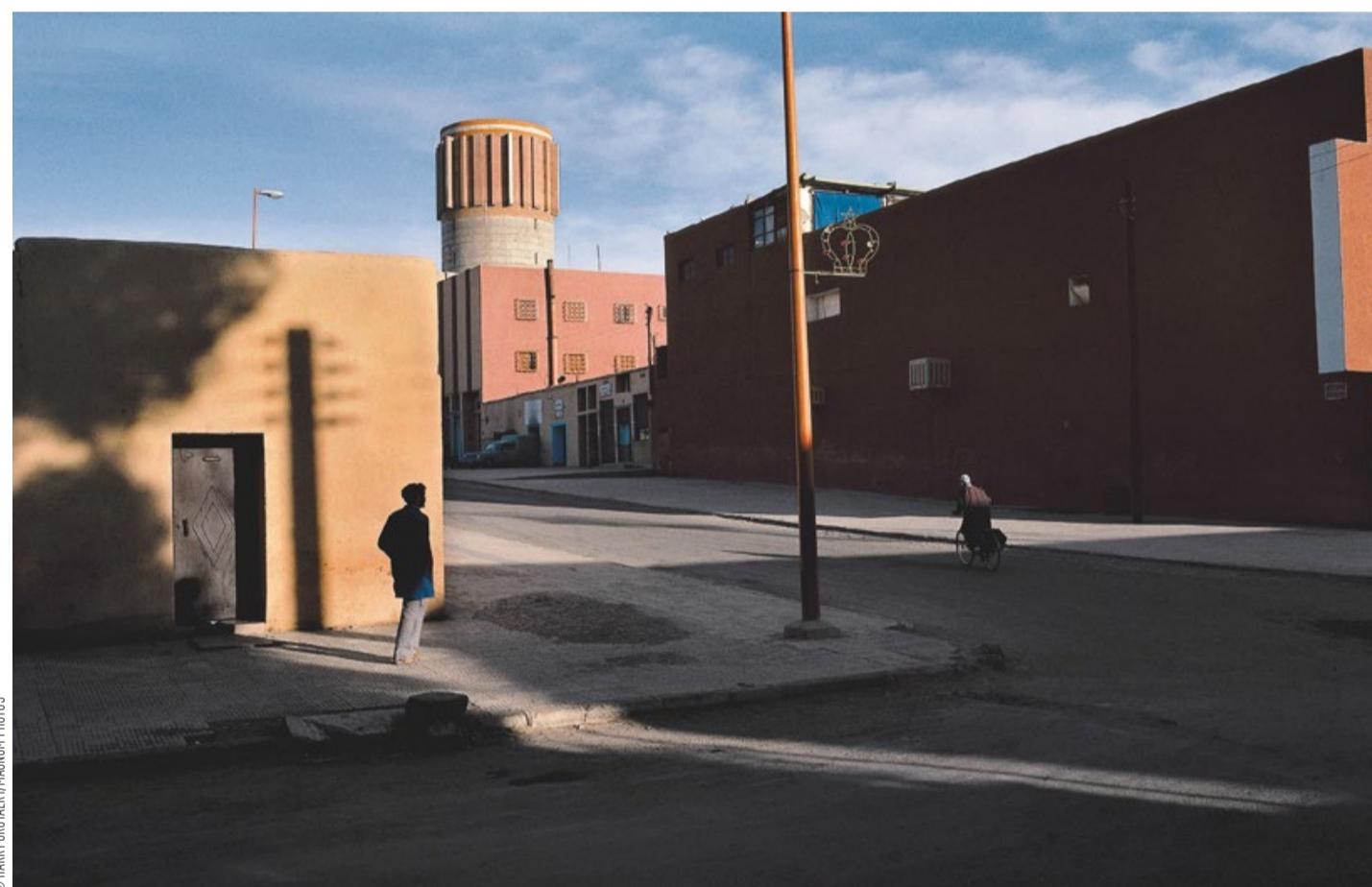




Left: Old man with walking stick in rubbish-lined back streets of Spitalfields, East London, 1976, by Ian Berry

© IAN BERRY/MAGNUM PHOTOS

Below: Ouarzazate, Morocco, 1986, by Harry Gruyaert

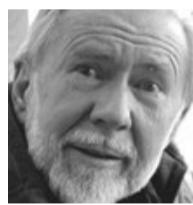


© HARRY GRUYAERT/MAGNUM PHOTOS

Ian Berry ▲

www.ianberrymagnum.com

Featured in AP 19 April 2008



TOM Hopkinson, editor of *Picture Post*, taught me the structure of a picture story. You need a couple of block-busting opening pictures. Next comes the establishing pictures – not necessarily the greatest photos, but they are important because they set the scene – and then you need a great closer. Henri Cartier-Bresson once told me: ‘If I shoot one great picture every year, I’m lucky.’ I laughed at the time because I thought, I go out on every picture story and shoot a great picture. In retrospect, you realise that’s rubbish. However, you can only do the best you can in the time given and, as Elliott Erwitt told me when I joined Magnum, ‘always keep your copyright’.



© CAROLYN DRAKE/MAGNUM PHOTOS

Harry Gruyaert ▼

bit.ly/2coy5V9

Featured in AP 15 March 2008



I AM guided by light. I have a strong attraction to it. Certain situations and conditions just grab me, and in that sense I didn’t choose any of these locations. I try to work very quickly in pursuit of this and not waste any time. Sometimes I hang around a location for hours taking advantage of the sun, and other times I move on quickly. It depends on the light.

If a place interests me and there are things to do, then I work all day. I work on pure intuition. To me, that’s what photography is – the ambition of intuition. When I’m selecting images for a book or exhibition, I will make small prints, hang them on the wall and spend some time with them. Often you just need to spend time with your images to know if they work and are strong enough. Sometimes you will be very enthusiastic about something you’ve done recently, but you’re not always right. And you realise this after spending time looking at your images.

Carolyn Drake ▲

www.carolyndrake.com



IF YOU enjoy technology and technical processes, then embrace them. Push their limits, and use them as part of your work. If this is not what draws you to photography, then pick one tool and use it constantly until it fits you. Let go of everyone else’s expectations and judgements, and other people’s incredible work. Focus on your own approach – where you come from, how you think, how the camera can help you to get in touch with your perceptions of the world.



Left: Kids picking quenepa from trees in the Santurce neighbourhood, San Juan, Puerto Rico, 2016, by Carolyn Drake

Steve McCurrywww.stevemccurry.com

Featured in AP 14 May 2016



You're never going to get 100% of people saying yes when you ask to take their photograph. But if people think you're sincere and your intentions are honourable, most people will give you a few minutes of their time. The

thing you have to remember, though, is when you see a striking face on the street and you ask to photograph them, you don't know their story, and what kind of day they're having. If you'd just had some bad news and I came up to you and asked to take your picture, you'd probably say: 'No, I'm not in the mood.' As a photographer, you can't take it personally and get upset about it; you just have to play by the law of averages.

Below: Jodhpur, India, 2005, by Steve McCurry

Bottom: Afghan soldiers carry a comrade into an American helicopter after a Taliban ambush, 2010, by Moises Saman



© STEVE MCCURRY/MAGNUM PHOTOS

Moises Samanbit.ly/2coGZBO

Featured in AP 19 May 2012



BEING part of Magnum means being part of photographic history, while simultaneously being conscious of

the responsibilities, such as integrity and excellence, that are inherent in being a Magnum photographer. My aim is always to make the work personal – to find the moments that bond us [as people] together, even in the face of war and crisis.

I find that conveying emotion through my pictures rather than information is more effective at creating that bond with the viewer. In our current YouTube and Twitter generation, I think it is even more important to have a personal way of telling the story and be able to create more depth and context that goes beyond the fast-paced news cycle. In a way, I believe that photographers do have to work even harder now than ever before to secure the work and cover stories in the way they want. The traditional editorial outlet keeps shrinking, and the number of photographers seems to be increasing by the day, so inevitably there is going to be more competition.

© MOISES SAMAN/MAGNUM PHOTOS



Peter Van Agtmael ▶

www.petervanagtmael.net

Featured in AP 19 May 2012



I TRY to make pictures that are consistent and together reflect a broad, complex and ambiguous emotional range. The photography industry appears to be shrinking, but there are many ways to make money; producing my own work is ultimately most important to me. One of the most challenging aspects of being a photojournalist is being away so much. It's also the best part. It's difficult to say what my most memorable assignment is, but I frequently feel inspired by the range of experiences that photography confronts me with.



The funeral of Avraham Walz, 29, killed in a terrorist attack earlier that day, 2014, by Peter van Agtmael

© PETER VAN AGTMAEL/MAGNUM PHOTOS



© BRUCE GILDEN/MAGNUM PHOTOS

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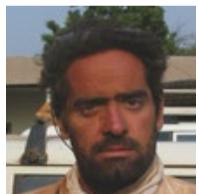
WHEN it comes to photography, don't worry if you're not a master technician – you can still be an excellent

photographer. Always be yourself, and don't listen to what most people advise. Just follow your heart. Mistakes are important if you learn from them. The work of many photographers who had large successes early is also their best. The most valuable thing I carry around with me is my knowledge of the streets, because it helps me make my photographs.

© BIEKE DEPOORTER/MAGNUM PHOTOS

Thomas Dworzak ▼

bit.ly/2cxPjEf



IN MY career, I've had to develop all kinds of tricks to make the photographic act less aggressive, such as almost having to forget about being a photographer and trying not to think like a photographer. If someone new to photography were to ask me for one piece of advice, I'd say that if you're out shooting, you have to want to do it. If you don't, there's just no reason for you to be there. Don't think too much. Take pictures with the stomach, not the brain. Remember that failure is just

as important as success. Often I learn something interesting, or have a very rewarding experience, when I screw up or miss a picture.

I'll always carry around batteries, flashcards and chargers – there's no need to run out of film any more. Aside from these things I'll always make sure I have stuff on me to read, read, read!



© THOMAS DWORZAK/MAGNUM PHOTOS

Above: Two members of the Yakuza, Japan's mafia, Asakusa, Japan, 1998, by Bruce Gilden

Left: Burial of a peasant killed by a mine. During the war he had fled his village. He was harvesting in a minefield in an effort to feed his family. Georgia, 1993, by Thomas Dworzak

Above right: Ou Menya, 2009, by Bieke Depoorter



Bieke Depoorter ▲

www.biekedepoorter.com



WHEN you go out shooting, don't have too much on you. I go out with just one camera and one lens. It's better to sometimes limit yourself. Other than that, make sure you have a little notebook and a pen (things I often forget).



Christopher Anderson ▶

www.christopherandersonphoto.com

Featured in AP 28 November 2009



THERE'S a quote that's been attributed to me that says, 'The only thing I'm interested in is feeling and emotion.'

I don't find the pure aesthetics of photography interesting, and the idea of a 'technically perfect image' means very little to me. My photography is quite aesthetic and graphic, but in my mind that plays a supporting role. What I want my photography to do is communicate something emotionally charged.

You could write a thesis on why a picture is a 'good' picture, but all that really matters is that it connects with you. I don't believe in the idea of objective photography because the whole process is absolutely subjective. I'm guided by what's happening in front of me, but it's my choice when to click that shutter, my choice of what to include or exclude in the frame and how I put that picture together with another picture. I'm offering the viewer my experience of what it is I saw there and then.

I want the scenes I'm portraying to look as true to how the eye sees as possible. A 50mm lens is the closest I can come to that – it makes the eye least aware of the mechanics of the image-making process. I know the

Below: President Hugo Chávez and entourage, Venezuela, 2006, by Christopher Anderson

Bottom: Noah Towell, who has a fever, lying in an uninstalled basement window well in the spring. His dog Banjo is barking, Ontario, Canada, 1995, by Larry Towell

lens so well, I'm able to position myself where I need to be for a particular shot without looking through the viewfinder... [the choice to move in and out of the scene] is an intuitive one. It is to do with a level of intimacy. You can see from some of my previous work that some of my pictures are what some would consider as being uncomfortably close, which is an interesting experience for the viewer.

I don't think about f-stops, framing or shutter speeds when I'm composing: I'm looking for an emotion that has nothing to do with the mechanics of photography. It's important to become technically proficient so you don't have to think about it, and this I would say really comes from practice.



© CHRISTOPHER ANDERSON/MAGNUM PHOTOS

Larry Towell ▶

bit.ly/2coITTk

Featured in AP 11 October 2008



SOME people jump around and do many things with a shorter and narrower experience, although they have many more experiences, while others do fewer things with a longer and deeper experience. Photography is just an expression

of who you are as a person. I've always moved slowly. The way I worked in Central America and the Middle East isn't really a whole lot different. The point is to make the exotic familiar until there is no more exotic... Being trusted by your subjects is the only thing that matters when you're interpreting someone else's life. By looking at the small things, you gain the reassurance that life is not so bad, first of all, and there is still love in spite of hatred.



© LARRY TOWELL/MAGNUM PHOTOS

Olivia Arthur ▼www.oliviaarthur.com

Featured in AP 19 May 2012



I SEE myself as occupying the 'slower' end of journalism, as I like to spend some valuable time getting to know the subjects of my images. I'm not a street photographer and many of my pictures are taken within people's homes. However, I'm still interested in the stories and the news element, so I would definitely class myself as the

'journalist' rather than the 'artistic' end of the spectrum.

I think photojournalism is in a really healthy, interesting place. There is an enormous range of approaches to storytelling, and there are loads of photographers who are doing interesting things. You can't just wander around the world with a camera and show people what's happening – you have to tell them something. This pushes you to tell stories in a more interesting, thoughtful way. You have to have your take on what's going on – to tell your own stories in your own individual way.

Below: Taraweeh
Ramadan prayer,
Saudi Arabia,
2010, by Olivia
Arthur

Bottom: Film
director Abbas
Kiarostami looks
through a door
that opens to
nowhere on the
hills surrounding
Tehran, Iran, 1997,
by Abbas

**Abbas ▶**www.abbas.site

IT'S OKAY to sometimes go out and forget your camera. The most crucial thing is to get a good pair of shoes, go out and fall in love! When I go out I make sure to carry my eyes, my brain, my feet and another part of my anatomy that is not proper to mention publicly.

© A. ABBAS/MAGNUM PHOTOS**Eve Arnold ▼**bit.ly/2cpuQjx

Radio interview from 2008



WHAT I have tried to do is involve my subjects – to have them realise, without saying so, that it was up to them to give me whatever they wanted. If you're careful with people and if you respect their privacy, they will offer you part of themselves that you can use, and that is the big secret.



Marilyn Monroe on the Nevada set of *The Misfits*, 1960, by Eve Arnold

Max Pinckers ▶
www.maxpinckers.be



DON'T stick to one particular photographic technique, but base your aesthetic choices on the ideas

you wish to convey. Start with questioning your intentions and creating a conceptual framework, before making technical or formal choices. Always be critical of your own position in relation to the subject and the broader political context in which the images will finally be presented. Try to make images that are aware of their own existence, construction and currency by reflecting on the power that is inherent in photography. If you ever feel nervous and uneasy, take that as a good sign. It means you are doing something exciting and outside of your comfort zone.

© MAX PINCKERS/MAGNUM PHOTOS

From the series *The Fourth Wall*, 2012, by Max Pinckers

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Bruce Davidson ▼bit.ly/2ck4opP

Featured in AP 9 April 2011



MY IMAGES are all about developing awareness and sensitivity. They have all educated me in some way

Below: New York City, 1968, by Bruce Davidson

Bottom: A Gestapo informer identified as she tries to hide in the crowd, 1945, by Henri Cartier-Bresson

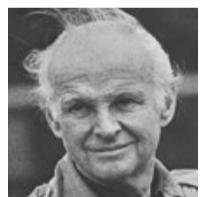
and opened up my experience to a certain reality, whether this be the lives of teenagers or the landscapes I see in Los Angeles. I capture what things feel like, such as the mood of the civil rights movement or the mood of the people living in East Harlem. Even when I'm photographing cacti in Los Angeles, I still feel something.



© BRUCE DAVIDSON/MAGNUM PHOTOS

Henri Cartier-Bresson ▶bit.ly/2cQ6n57

From the book *The Mind's Eye: Writings on Photography and Photographers*



TO TAKE photographs is to hold one's breath when all faculties converge in the face of fleeing reality. It is at that moment that mastering an image becomes a great physical and intellectual joy.

To take photographs means to recognise – simultaneously and within a fraction of a second – both the fact itself and the rigorous organisation of visually perceived forms that give it meaning. It is putting one's head, one's eye, and one's heart on the same axis.

© HENRI CARTIER-BRESSON/MAGNUM PHOTOS

**David Hurn ▼**bit.ly/2clol0i

Interview with YouPic, 2016



BASICALLY, in photography there are just two controls: one is where you want to stand, and the other is when

you press the button to take the photograph. What is truly extraordinary about cameras now is that they really can take pictures in virtually any light.

Boy oh boy, it's so much easier now than it used to be, let me tell you, when you had to put the film in the developer and sort of cook it overnight to try to get something you could be happy with out of it. Now all I really have to have on me is one little camera and a lens, and a good pair of shoes to walk around in. Students always ask: 'What is the most important thing in photography?' I say to them: 'Wear good shoes'. If you are going to walk 12 hours a day, you'd better have a decent pair of shoes that are up to the job.



Police restrain Beatles' fans on the set of *A Hard Day's Night*, 1964, by David Hurn

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Samsung Portable SSD T3

£151 (500GB) • www.samsung.com

Michael Topham reviews
a pocketable hard drive

NO LONGER than a credit card and no thicker than a matchbox, Samsung's Portable SSD T3 is an incredibly compact and lightweight portable solid-state drive. Unlike portable hard disk drives (HDDs), which are cheaper and made up of moving parts that can be prone to damage or failure, SSDs do not contain any moving parts and are renowned for their excellent reliability and quiet operation.

The T3 has a resilient metal body that's half finished in aluminium and half in a soft-touch, matt-black plastic. Unlike some portable drives, though, it's not waterproof and doesn't feature rubberised protection at the sides or edges, so you'll want to be careful not to drop it. In the middle of one end is a USB 3.1 Type-C socket, and for those who want to achieve the fastest write speeds possible it should be connected to a USB 3.0 or USB 3.1 port. It's also backwards compatible with USB 2.0. Just don't expect to get as close to its claimed 450MB write speed as you would via USB 3.0. There's built-in hardware encryption for both Windows and Mac users to keep files secure, and as well as the 500GB sample reviewed here, it's also available in 250GB (£99), 1TB (£305) and 2TB (£596) versions.

Verdict

I rely a lot on portable hard drives for backing up and working on the go, and would go as far as saying that this is one of the finest portable SSDs I've used. Its slim profile lets you slip it anywhere in your bag and it weighs next to nothing. It doesn't disappoint with regard to performance, either, with 8GB worth of data taking 55 seconds to write to the drive from a Lexar Professional 633x 32GB SDHC card. Solid-state drives are notorious for being expensive, but what you're paying for is excellent reliability, performance and silent operation. If your budget can stretch to this SSD ahead of a hard disk drive equivalent, it's definitely worth spending the extra.

At a glance

- Transfer speed up to 450MB/sec
- AES 256-bit hardware encryption
- Available in four capacities



USB port

The drive comes ready to go, with a USB Type-C to Type-A cable in the box.

Weight and size

The drive weighs just 51g and measures 74x58x 10.5mm (WxD).

ALSO CONSIDER

Integral USB 3.0 Portable SSD External

£170 (512GB), www.integralmemory.com

This portable SSD slips into a pocket easily and provides read/write speeds of up to 220MB/sec and 200MB/sec respectively. It might not offer the fastest transfer speeds, but it's a perfectly good option for under £200.



LaCie Rugged Thunderbolt (SSD)

£230 (500GB), www.lacie.com/gb/en

This SSD has a 2m-drop resistance and IP 54-level protection against dust and water. It weighs 280g and has a built-in Thunderbolt cable for super-fast transfers. It's not cheap, but it's about as robust as portable SSDs get.



Lexar Portable SSD

£130 (512GB), www.lexar.com

This SSD can be used standalone or as part of the Lexar Professional Workflow system. It's not as light (241g) or as slim as the other portable SSD options that are listed here, but it does represent excellent value for money at £130.



Think Tank Production Manager 50

£515 • www.thinktankphoto.com



The Production Manager 50 is a huge bag suitable for carrying lighting kit

MEASURING a whopping 44x135x32cm, the Think Tank Production Manager 50 is one of the biggest bags we have ever reviewed. For many photographers a hard case is sufficient for their kit, but for those who use large softboxes, or have big flash stands or C-stands, the Production Manager 50 offers a far better solution.

There are various dividers inside that allow the user to customise the bag to their own requirements. On the front, there's a large pocket for small items such as papers, cables, documents or flat reflectors. On the sides are tripod/flash stand mounts. There are also carry handles on the top, bottom and both sides of the bag. On the bottom is a pair of shock-absorbent, heavy-duty roller wheels. The rear has protective rails, so users can lie it on the ground without the underside getting wet. These also make life easier when sliding the bag into a vehicle. Inside the top of the bag are various pockets that are ideal for chargers, straps and cables.

If you have a lot of light stands, light modifiers, monolights, big lenses and video kit, the Production Manager 50 is what you need. On a recent shoot, I took two studio flash heads, flash stands, two pro DSLR bodies with lenses attached and a large number of flash modifiers – and I found that having an open-top bag allowed quick access to everything I wanted when I needed it. Also, everything was secure and not at risk of damage while resting on the floor.

Callum McInerney-Riley

Amateur
Photographer
Testbench
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At a glance

£1,399 body only

- 24.3-million-pixel APS-C X-Trans CMOS III
- 200-12,800 (100-51,200 extended)
- 325-point or 91-point hybrid AF
- Up to 14fps continuous shooting
- Dual SD slots
- 4K video



Fujifilm X-T2

Mirroless enthusiasts have been eagerly awaiting this camera, but does the **Fujifilm X-T2** have what it takes to be a DSLR killer? **Michael Topham** puts it to the test

For and against

+	Introduces new autofocus case-mode settings
+	Superb new tilting-screen mechanism
+	Supports excellent power booster grip
+	Improved hybrid viewfinder
+	4K video recording with 3.5mm microphone port
-	Rear screen doesn't support touchscreen control
-	Lacks ISO control from Quick menu and function buttons

Data file

Sensor	24.3-million-pixel APS-C X-Trans CMOS III
Output size	6,000x4,000
Focal length mag	1.5x
Lens mount	Fujifilm X-mount
Shutter speeds	30-1/8,000sec (mechanical shutter), 1sec-1/32,000sec (electronic shutter)
ISO	200-12,800 (100-51,200 extended)
Metering	TTL 256-zone metering
Exposure comp	±5EV in 1/3 steps (±2EV movie recording)
Drive	8fps (up to 14fps with power booster grip)
Movie	4K (30/25/24p), full HD (60/50/30/25/24p)
LCD	3in, 1.04-million-dot LCD
Viewfinder	0.5in, 2.36 million dots
Memory card	SD, SDHC, SDXC (dual slot)
Power	NP-W126S Li-ion battery
Dimensions	132.5x91.8x49.2mm
Weight	507g with battery and card

EVER since Fujifilm announced its first model in the X series in 2011, the system has been evolving at quite a pace. The number of interchangeable-lens cameras in the X series now stands at eight models, and there's a healthy range of 19 premium XF lenses to choose from – a far cry from the three optics that were initially available with the release of the X-Pro1. Today, it's the X-Pro2 that claims the title of being the flagship model in the line-up, but it's the introduction of the X-T2 that seems to have generated the most interest among admirers and users of the X series. Unlike its digital rangefinder-style sister models, the X-T2 is more in keeping with the shape and style of a conventional DSLR, and it's the blend of a beautifully sculpted handgrip, centrally positioned electronic

This shot is one of 19 frames that were captured at 11fps using the camera's mechanical shutter with the power booster attached

viewfinder and classic arrangement of buttons and dials that will make DSLR users feel right at home. In the same way as the X-T1 inherited technology from the X-Pro1, we were expecting the X-T2 to embrace some of the excellent features and functionality from the X-Pro2 to ensure it goes one better than the company's first attempt at a DSLR-shaped model.

Features

The design of the X-T2 doesn't seem radically different from that of the X-T1, but there are many refinements to get excited about. Look beyond its hardwearing magnesium-alloy chassis and you'll realise there's a lot more than first meets the eye.

The new model is equipped with the same 24.3-million-pixel X-Trans CMOS III sensor and X-Processor Pro as the X-Pro2.



This combination provides a sensitivity range that covers ISO 200–12,800 (expandable to ISO 100–51,200). Unlike the X-T1, which didn't allow users to shoot in raw at ISO 100, 12,800 or 25,600, the X-T2 doesn't turn off raw image recording when you shoot in its extended settings.

The X-T1 was no slouch when it came to continuous shooting, but the pairing of the X-T2's new sensor and processor presents numerous speed benefits. Not only can it shoot at up to 8fps, with a buffer of 27 raw files or 73 JPEGs, but it's also possible to increase the top-end speed by attaching a new vertical booster grip. Set to its performance-enhancing boost mode, the continuous shooting speed soars to 11fps using the mechanical shutter, or a blazing 14fps using the X-T2's electronic shutter. Entering live-view mode

sees the frame rate drop to 5fps, while the start-up time and shutter lag have been reduced to 0.3sec and 0.045sec respectively. As we've seen on previous X-series models, there's a mechanical focal-plane shutter with a 1/8,000sec limit and the option to extend the fastest speed to 1/32,000sec by employing the silent electronic shutter.

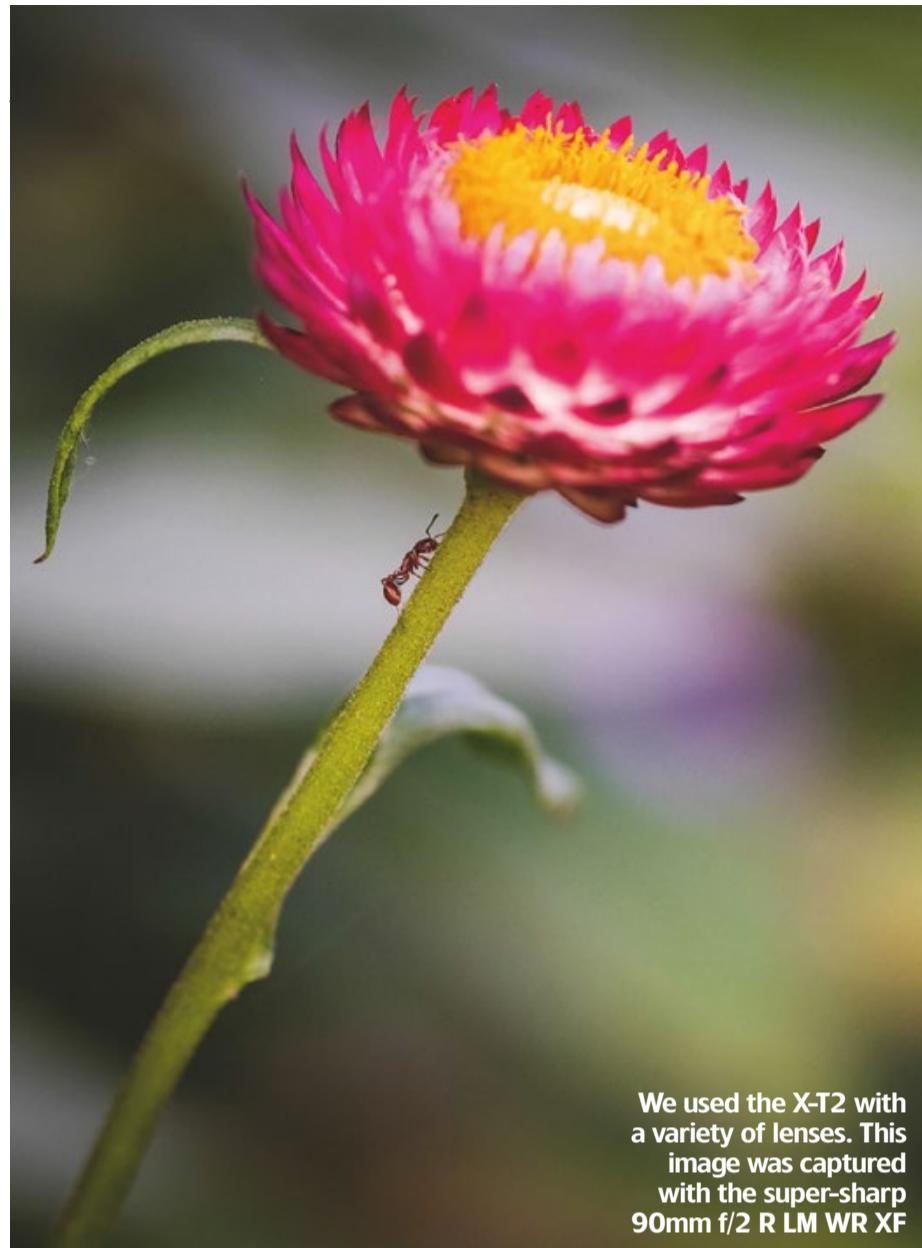
The viewfinder is similar to that in the X-T1. It uses a 2.36-million-dot OLED display with 0.77x magnification and 100% coverage, but improvements have been made. Fujifilm claims to offer a stop better image quality in low light and the EVF refresh rate can be increased from 60fps to 100fps in the camera's boost mode. Selecting the faster of the two refresh rates does come with one compromise – it consumes more power.

The display lag time of the EVF now stands at just 0.005sec. With reduced black-out time (0.13sec that reduces to 0.114sec with the power booster) and improved sensor readout and processing speeds, the X-T2 can now take up to five autofocus readings between frames during continuous shooting to improve the hit rate of sharp shots when faced with shooting the fastest of subjects. To put this in perspective, the X-T1 previously only managed one autofocus reading between frames.

This leads us nicely onto the X-T2's hybrid autofocus system, which features a central, square phase-detection region covering half the frame width and three quarters of its height. Contrast-detection points are employed outside this area, and users are given the choice of either a 91-point AF array, which splits the

frame into a 7x13 grid, or there's a 325-point layout consisting of a 13x13 central grid of phase-detection points with a 6x13 grid of contrast-detect points either side. As before, single and continuous AF modes are selected from the front of the body, and there are five new autofocus case modes similar to those you get on Canon DSLRs. These are located from the AF-C custom settings in the main menu. By switching the camera from Normal to Boost mode (formerly known as high-performance mode), the AF acquisition speed improves from 0.08sec to 0.06sec.

The big news at the rear of the body is the X-T2's tilting screen mechanism. Unlike the X-T1's display that can only tilt up and down, the X-T2 adds an additional hinge on the right edge that, when released using a sliding



We used the X-T2 with a variety of lenses. This image was captured with the super-sharp 90mm f/2 R LM WR XF

catch on the opposite side, allows users to tilt the screen 60° upwards. As well as being able to shoot at a low level and at arm's-length above crowds in the landscape format, the X-T2 now lets you do the same in the portrait format. It's an ingenious design that has been executed superbly. As for the specs of the screen, this remains the same as that found in the X-T1, being 3in, with a 3:2 aspect ratio and 1.04-million-dot resolution

compared to the 1.62-million-dot screen on the X-Pro2.

The X-T2 receives an improved graphical user interface and inherits the beautiful Arcos black & white simulation modes we loved so much on the X-Pro2. And it's not just in the area of stills where the X-T2 improves, either. It becomes the first Fuji X-series model to sport 4K UHD video recording (3,840x2,160 pixels) at 30fps, 25fps or 24fps for up to 10mins without the vertical booster

grip, and 29mins 59secs with it attached. Full HD (1,920x1,080) at up to 60fps is also on offer using the full width of the sensor, with the bit rate for 4K and full HD standing at 100Mbps. It's good to see that the X-T2 adds a standard 3.5mm stereo microphone input at the side, and there's a new flat F-Log profile that videographers will want to explore when grading in post-production.

Build and handling

There was a lot to like about the X-T1's build quality. It demonstrated that it was strong enough to survive heavy day-to-day use, and the same can be said of the X-T2. Pick it up and you instantly get the impression it's built to last. And with no fewer than 63 weather seals around the body it reassures you that you can keep shooting in inclement conditions and not let the weather be the judge of when you stop.

Although there was nothing glaringly wrong with the X-T1's ergonomics, changes have been made to make the X-T2 an even more intuitive and enjoyable camera to operate. The new AF-point toggle selector it inherits from the X-Pro2 is a prime example. It saves you shifting the AF point using the four-way controller. It's great for nudging the AF point quickly and highlights the position of your AF point with a single press or instantly repositions the AF point back to the centre with a double press.

Those with an eye for detail will notice that the small movie-record button on the top-plate has been removed. Users will now find

movie mode added to the drive-mode settings beneath the ISO dial, and it's the shutter button that's used to start and stop a recording. Below the shutter-speed dial are four metering modes (multi, spot, average and centreweighted), but I did find it rather difficult to rotate it with my index finger when it was set to average or spot. The same can be said for the drive-mode switch, which has the same design and could be made easier to rotate from its panorama setting.

The level of customisation on the X-T2 is sublime. Head into the set-up menu and enter the button/dial settings and you will be able to assign different tasks to one of the six customisable function buttons around the body. In addition, it's possible to assign new roles to the rear AE-L and AF-L buttons. In use, I found myself assigning AF-ON to the AE-L button at the rear of the camera for back-button focusing, and I set wireless communication to the Fn1 button on the top-plate to initiate a faster Wi-Fi connection with my mobile devices running Fujifilm's camera remote app.

In a similar way to the X-Pro2, the X-T2 benefits from dual card slots. It supports the high-speed UHS-II standard, and as well as being able to back up both cards simultaneously, you can set the camera to switch to the second card when the first is full, record raw files to one and JPEGs to the other, and specify which you want to use for recording movie footage.

Another minor alteration involves the exposure-compensation dial that now has a

AF-C custom settings

PARTICULARLY IMPRESSIVE is the X-Pro2's ability to focus faster and more accurately than any other X-series model we had tested before. With the X-T2, Fujifilm has gone one step further to ensure it satisfies photographers who demand that their camera is capable of capturing the fastest of subjects sharp at any split second. For tracking focus on moving subjects, the X-T2 introduces five presets in the AF-C custom settings. These can be used to fine tune how the camera reacts to the way in which the subject moves within the frame, how fast the subject moves and where in the frame the camera prioritises focus. They are designed to enable the AF to perform at its best in a host of different circumstances.

While Set 1 is the standard multipurpose

mode that's used by default when there is no specific AF-C custom setting selected, Set 2 is designed to ignore obstacles that come between a subject that's in the process of being tracked. Set 3 is proposed for focusing on subjects that accelerate or decelerate toward the camera, while Set 4 should be used for erratic subjects that suddenly enter in the frame. Set 5 is intended for obtaining optimum settings for accurate subject tracking, and Set 6 is a custom setting that puts manual control in the hands of users. Three factors: tracking sensitivity, speed-tracking sensitivity and zone area switching can be adjusted to the users personal preference. This is achieved using the X-T2's front and rear command dials, with both falling nicely to hand.



Set 4 proved to be the best AF-C custom setting to use for cars that suddenly entered the frame



The tilting screen let me compose this shot quickly and easily from track level

'C' setting. This setting gives users the opportunity to dial in up to ± 5 EV using the front command dial and check what it's set to via an exposure scale that's presented on the left edge of the screen/EVF. Turning the camera upside down also reveals the tripod thread is now in line with the optical axis where it was offset on the X-T1.

The X-T2 is fractionally larger and heavier than the X-T1, but when you close your eyes and pick one up and then the other, you really can't tell the difference.

The handgrip fits the average-sized hand extremely well, and very importantly, it's comfortable to hold over long spells of shooting. The only thing I'd change would be the way ISO sensitivity is controlled from the top-plate ISO dial. Had Fujifilm introduced a 'Q' setting or such to the ISO dial, users could, if they wanted, override the dial on the top-plate and access ISO via the quick menu or assign it to a function button. This would get around the issue of pulling your hand away from supporting a heavy lens – something I found awkward with telephoto zooms.

Performance

A lot of the hype has centred around the speed of the X-T2's autofocus, which, for a camera that's designed to appeal to a wide range of users, including wildlife, action and sports photographers, has to be excellent if it's going to win over those looking to make the switch from a DSLR system to mirrorless. Eighteen months after the X-T1 first hit the market, Fujifilm issued a firmware update that was designed to improve AF response when tracking moving subjects, but this never really cut

the mustard with photographers shooting the fastest action. Given the choice of an X-T1 or a similarly priced DSLR to shoot action or sport, I'd choose the latter every time. It was when I used the X-Pro2 alongside an X-T1 at a motorsport event earlier this year that it became obvious how far the speed, accuracy and response of autofocus on Fujifilm's latest models has come. The X-Pro2 made the X-T1 feel slow and lethargic. I left the track that day knowing that if the replacement for the X-T1 could focus nearly as fast as the X-Pro2, Fujifilm would have a very serious camera on its hands.

The first opportunity I had to put the X-T2 through its paces was at a motorsport event in Le Mans, France, where, within the space of a few minutes and a few bursts at 11fps with the power booster grip attached, I knew I was holding on to a seriously fast camera. My main concern was whether the autofocus could keep up with cars approaching the camera at speeds of 100mph, but with continuous autofocus and Zone AF mode set up it put in an outstanding performance. Out of 19 frames in a burst at 11fps, no more than four were unsharp and unusable. I repeated this test multiple times with the success rate of sharp shots in each burst averaging at 79%. The giant leap the X-T2 makes from the X-T1 in terms of its autofocus speed is an eye-opener, and it finally feels like a match for its DSLR competition.

Loaded with a pair of Lexar Professional 633x SDHC cards, the X-T2 managed to shoot 24 raw files at 8fps in Normal mode without the power booster before the buffer capacity

Focal points

A series of small refinements add up to make the X-T2 a better all-rounder for enthusiasts and pros

Power Booster

The Power Booster Grip (VPB-XT2) brings no end of performance gains to the X-T2. With regards to shooting stamina, it ups the 330-shot limit of a single battery to 970 shots with the grip attached and two additional batteries inserted. Switch the camera to its 'Boost' mode and the 200-shot limit of a single battery increases to 580 shots with the power booster attached. Note that these figures are based on using the camera's electronic viewfinder.

Ports and sockets

Turn to the side and behind a weather-sealed door you'll find a 3.5mm mic port, USB 3.0 interface, HDMI micro connector (type D) and a 2.5mm remote port.



Hotshoe

If you're going to be working in scenes that require additional illumination, you can attach a flash unit such as Fujifilm's new EF-X500 (£449).

Dual slots

It's now possible to insert two memory cards into the side of the X-T2. Better still, they give you peace of mind by backing up photos to both cards simultaneously. There's also a raw/JPEG mode, which records raw files to one card and JPEGs to another.

Viewfinder

The X-T2's viewfinder has a refresh rate that can be increased from 60fps to 100fps by selecting the camera's boost mode. There's also a new eyecup that provides softer cushioning and improved comfort when the camera is raised to your eye.





The Velvia film-simulation mode enhances the impact of vibrant colour tones



► was reached. Adding the power booster and repeating the test at 11fps in Boost mode revealed the X-T2 could shoot 23 raw files before the buffer kicked in. With the electronic shutter switched on and the power booster attached, I managed to shoot the same number of raw files at 14fps. Shooting exclusively in the JPEG format sees the X-T2 reach its claimed 73 frames at 8fps without the power booster. With the booster added the X-T2 managed 66 JPEGs at 11fps and 42 at 14fps set to its boost mode.

There's a lot more besides the autofocus and buffer performance to report on. The tried-and-tested TTL 256-zone metering system rarely skips a beat and produces accurate exposure. The colours captured by the sensor, both in JPEG and raw file formats, are resolved in typical Fujifilm fashion. You get faithful results set to its Standard/Provia mode, but can give colours a real boost by exploring the full suite of film-simulation modes. You can generally rely on the white balance system to produce natural colour balance, but there is the option to refine the white balance shift, adjust the colour temperature (2,500K-10,000K) as well as save three of your own custom settings.

Silent shooting mode

A feature that will prove popular among those who don't want to interfere or distract their subjects is the X-T2's silent shooting mode. With the electronic shutter activated, you'll be able to shoot inconspicuously without a trace of sound when the shutter is fired. Better still, you can assign a function button to the shutter

type to save you having to trawl through the main menu.

Anyone who has used an X-T1 will notice the X-T2's overhauled menu interface and icons that replace the previously numbered set-up menus. The My Menu setting that gives users the option of customising their most-used menu settings into one group is an excellent idea – just be warned that the camera returns to the My Menu setting every time the Menu/OK button is used unless it's kept completely clear.

The combination of electronic viewfinder and one of the best tilting screens we've ever used makes the X-T2 a very enjoyable camera to use when composing images. For general shooting I found myself framing up via the viewfinder, but the tilt screen is a godsend for low- and high-angle shots. It prevented me having to crawl around in the dirt on more than one occasion, and it seems absurd that no other manufacturer has come up with this design for a screen before now.

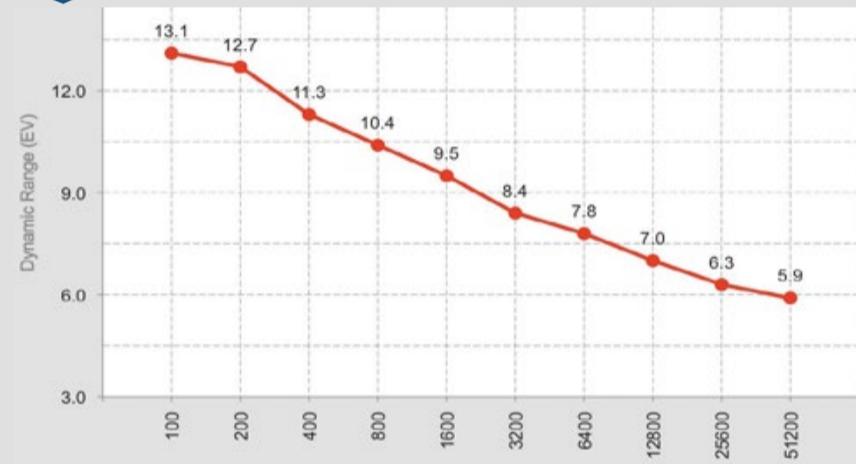
The X-T2 has come a long way in terms of performance, yet it holds on to characteristics, such as its beautiful colour rendition, that made the X-T1 so popular. The only caveat is that to get the best performance it comes at a price. Add the power booster and two extra batteries to your basket and you'll soon be looking at an extra £420 to pay on top of the body-only price of £1,399. But with such an array of extra advantages, not forgetting the way it improves handling in the portrait orientation, it manages to justify its price. It's an accessory that will need to be churned out as fast as the cameras to keep up with **AP**

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

WITH the same sensor and processor combination as the X-Pro2, we expected the X-T2 to produce a comparable set of lab results to its sister rangefinder model, which it does. Testing the sensor through its range and up to its sensitivity ceiling of ISO 51,200 reveals a near-identical noise performance to the X-Pro2. Users of the X-T2 will have no uncertainties of noise severely degrading image quality between ISO 100-6,400, and colour noise in particular is controlled extremely well. The X-T2 clearly benefits from the lack of a low-pass filter. The level of detail the sensor resolves right up to ISO 12,800 and 25,600 is extremely impressive and worthy of recognition.

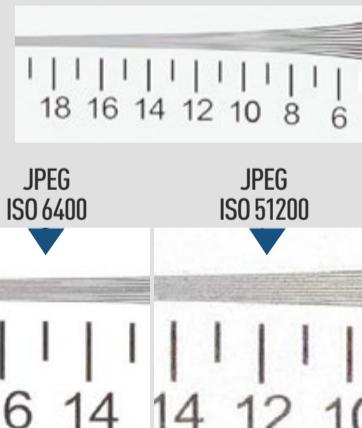
Dynamic range



Our dynamic range tests indicate that the X-T2 exceeds 13EV when it's set to its lowest sensitivity setting. Rotating the ISO dial from its expanded 'L' (ISO 100) setting to ISO 200 sees the figure drop to 12.7EV, with the dynamic range figure staying above 10EV up to ISO 800. At higher ISOs the figures drop to a still respectable 8.4EV at ISO 3,200 and 7.8EV at ISO 6,400. The X-T2's figures remain above the critical 6EV right up to ISO 25,600. It's only when you push up to ISO 51,200 that the dynamic range figure begins to drop below 6EV.

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 400 to give the resolution in lines per picture height.



The level of detail recorded by the X-T2's 24.3-million-pixel sensor is a noticeable improvement on the X-T1. The increase in resolution will benefit photographers who regularly crop into their images and want to preserve high detail. The X-T2 resolves a maximum of 3,400l/ph between ISO 100 and ISO 400, much like the X-Pro2, with resolution dropping ever so slightly at ISO 800 to 3,200l/ph. The way the X-T2's sensor resolves detail at higher ISOs is remarkably impressive, and at both ISO 3,200 and ISO 6,400 the level of detail exceeds 3,000l/ph. The detail resolved at ISO 12,800 (2,800l/ph) remains high, and the sensor even manages to resolve 2,400l/ph when the ISO dial is twisted to its 'H' setting and set to ISO 51,200.



Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 400



RAW ISO 800



RAW ISO 1,600



RAW ISO 6,400



RAW ISO 25,600



The X-T2 produces exceptionally clean results with barely any trace of luminance noise between ISO 100 and ISO 800. At ISO 1,600 you can make out luminance noise starting to creep in, but it's not a major concern and you won't notice it unless you go searching for it. Luminance noise is more apparent in images taken at ISO 3,200 and 6,400, but with a touch of noise reduction applied there's nothing that should stop you pushing to these sensitivities if needed. Rotating the ISO dial to ISO 12,800 introduces more luminance noise, but the level of fine detail that's recorded remains high. I wouldn't hold back from using this setting, but images do require some vigilant application of noise reduction in post. Users could turn to the expanded ISO 25,600 setting in an emergency, but ISO 51,200 should be avoided as there's a big drop in saturation.

The competition



Sony Alpha 6300

Price £1,069 (body only)

Sensor 24MP APS-C

ISO 100-51,200

Continuous shooting 11fps

Reviewed 4 May 2016



Nikon D500

Price £1,799 (body only)

Sensor 20.9MP APS-C

ISO 100-1,640,000

Continuous shooting 10fps

Reviewed 29 June 2016



Panasonic Lumix DMC-GX8

Price £699 (body only)

Sensor 16MP Four Thirds

ISO 100-25,600

Continuous shooting 9fps

Reviewed 22 August 2015



Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

WHEN we reviewed the Fujifilm X-T1 in 2014, we concluded by saying it was one of the finest premium compact system cameras we'd ever tested. We instantly fell in love with its chic styling and DSLR-like layout of buttons and dials. However, we always felt there was room for improvement with regard to battery life, AF speed and general all-round performance. Fujifilm has taken the feedback from the X-T1 on board and ensured the X-T2 isn't just a minor update on what we've seen before but a revolutionary one.

Ripping out the guts of the X-T1 and starting afresh with the same sensor and processor technology from the X-Pro2 has rejuvenated the X-T2 as a camera that's made for speed, and my thorough testing has revealed it's more than capable of keeping up with the fastest of moving subjects. Its agile autofocus response is in a different league to that of the X-T1, and when it's combined with the new power booster grip the all-round performance receives an extra injection of speed. The power booster is an essential accessory for X-T2 users and will no doubt be in high demand. Not only does it answer battery life concerns, but it also allows you to shoot up to 14fps – speeds that are associated with flagship DSLRs like the Canon EOS-1D X Mark II, which come with monumental expense.

Other additions such as the new tilting-screen mechanism, revised menu system, dual card slots and improved weather resistance are very welcome, but ultimately it's



the detail; response at high ISO sensitivities; and the rich, vibrant colours that make the X-T2 images as good as they are. Those who have been patiently waiting for one of the best all-rounders substitutes for a more cumbersome DSLR may just have found their perfect partner in the X-T2.

All the things we loved about the X-T1's retro charm have been kept and nearly every improvement we've been longing for has been introduced. I say nearly, because I'd still like to see ISO control added to the quick menu, or have the option to hold a function button and adjust ISO on the fly using one of the two command dials without having to pull my left hand away from supporting a heavy lens. Forgive the X-T2 of this minor flaw and you have a dream camera. It's the most appealing model in the X series to date and will change the perception that mirrorless cameras are significantly slower than DSLRs.

**Amateur
Photographer**
Testbench
GOLD
★★★★★

FEATURES	9/10
BUILD & HANDLING	10/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10



Epson Expression Photo XP-960 printer

Vincent Oliver tests an all-in-one photo printer for paper sizes up to A3

Hard drives and other removable media are likely to fail at some point, so printing photographs is probably the safest way of ensuring they don't become a distant memory. For photographers who own a quality camera, A3-size printers are an ideal choice, but the reality is that many users don't need to produce large prints regularly.

If you want to produce great-looking photos and the occasional A3 print, the Epson Expression Photo XP-960 all-in-one unit could be the answer. It's an A4 printer with a built-in scanner that also prints on A3 sized photo media.

Features and setting up

The XP-960 has a small footprint of 479x356x148mm, which is slightly larger than most A4 all-in-one units. Features include a motorised control panel and output tray, 10.9cm interactive LCD touchscreen, 4,800dpi scanner, duplex printing, Epson Connect, automatic Wi-Fi set-up and Wi-Fi direct connectivity, a memory card reader, PictBridge, and CD and DVD label printing. The XP-960 uses six Claria Photo HD dye-based colour inks.

A basic 'Start Here' guide sheet is supplied, which doesn't go into great detail on setting up or on how to install the ink cartridges but rather gives information on how to load paper and use the control panel. However, once you insert the installation CD, an illustrated tutorial guides you through each step, including how to install the ink cartridges and connect to Wi-Fi, USB or network. The tutorial is one of the best I have seen.

The installation process gives you the option to download the latest drivers from the Epson website (an internet connection is required for this) or you can uncheck the box and install the drivers that are included on the CD. You can either choose a quick install or select the software that you want, which includes Print CD/DVD, Easy Photo Print, Easy Photo Scan, ArcSoft Scan-n-Stitch and E-Web Print. Finally, you will be prompted to print out a test page using plain paper, which confirms that the printer is set up correctly. The set-up process can take 15 minutes or longer.

The XP-960 uses separate cyan, magenta, yellow, black, light cyan and light magenta ink cartridges. The cyan, yellow and light magenta

cartridges contain 4.6ml of ink, while the black, light cyan and magenta contain 5.1ml. Inks are also available in an XL size, which contains 8.7ml/9.8ml of ink.

The printer uses two media cassettes. The small upper cassette holds up to 20 sheets of photo media (3.5x5in, 6x4in or 5x7in). The lower cassette holds up to 100 sheets of A4 plain paper or 20 sheets of photo media. Markings on the tray have media sizes from 3.5x5in to A4 and letter size. There is a tray extension for legal-size paper.

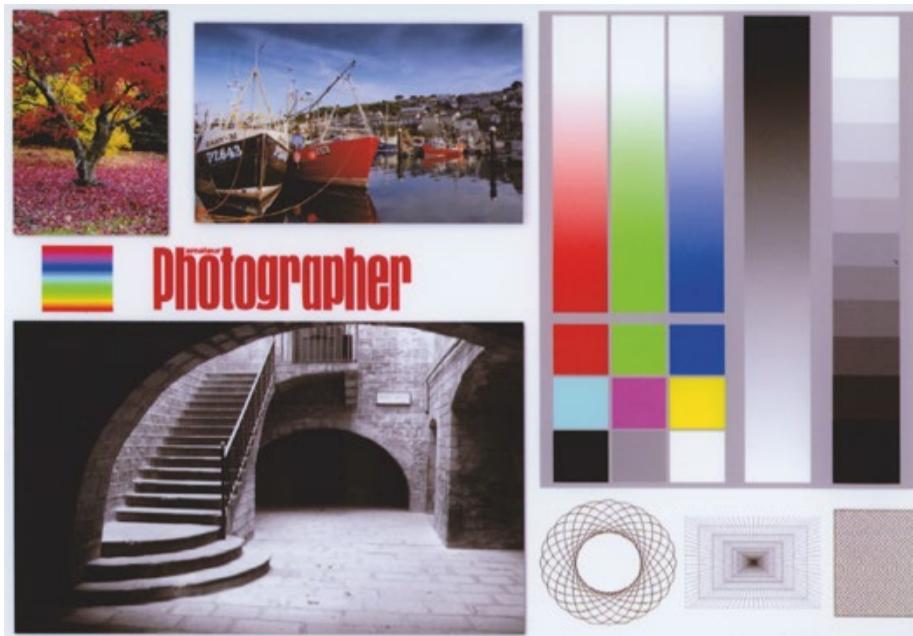
Both trays are well built and feel robust. To print a single photo on heavyweight media, use the rear media slot. You can keep the main tray loaded with plain paper while using the rear slot. A removable CD/DVD tray is stored in the base of the lower cassette tray.

Printing

Connection to a computer can be via USB, Ethernet or Wi-Fi, and there is the option for remote printing via an Epson download of Email Print, Epson iPrint Mobile App (via Apple Store and Google



The XP960 produces clean black & white prints, and although a slight magenta cast will be visible on a fresh print, once fully dry the cast will vanish



Using the scanner as a standalone copy unit produced a heavy magenta cast, although scans were much better with Epson Scan on a PC

Play), Scan to Cloud and Remote Print Driver. The printer can also be used as a standalone unit to print directly from a memory card or by scanning in a photo/document. Before printing, the motorised control panel lifts and the output tray extends. When the printer is turned off, the output tray retracts and the control panel is lowered again.

For the first test print, we put the AP test chart on an SD memory card and let the printer do a direct print using Epson Premium Glossy Photo Paper set to high quality. This took 69 seconds. The print quality is excellent, with just a touch of under-saturated colours but well within an acceptable tolerance. The print has a slight magenta cast, which disappears once the print has dried.

Sending the file from Photoshop using the same settings, the A4 print also took 69 seconds and has an overall deeper colour saturation. The portrait shows excellent skin tones. The gradient ramps display very smooth transitions from white to solid colour, which is due to Epson's Micro Piezo print heads with 180 nozzles per colour and 1.5pl variable droplet size.

The unique feature of the XP-960 is in its ability to print A3-size prints (but not A3+). When printing at this size, the paper is loaded into the rear speciality media slot. A flap at the rear conceals this, and once opened, a two-stage telescopic media support can be pulled out. This printer differs from many others in that you send the print job to the printer and then wait for the LCD screen to instruct you to

load the media. Once loaded, a press of the touchscreen starts the printing. The printer is very quiet and producing an A3 print takes 3 minutes 5 seconds. You can select borders or borderless printing for all media sizes. Besides printing on A3 media, the rear speciality media feed can be used for single photos or heavier-weight A4 media.

Black & white or greyscale printing is superb, considering this printer doesn't have a dedicated set of grey inks. Greys are made up from a mixture of black and coloured inks. With a good profile, the printer should produce a neutral grey. Many printers fail on this and often produce prints that have a magenta or cyan cast. Using the XP-960 together with Epson Premium Glossy Photo Paper, the greys show no sign of a colour cast. The glossy media displays a broad dynamic range from deep, solid blacks that still contain detail through to near white containing subtle details.

Epson Matte Paper Heavyweight also produced a near perfect greyscale print. The matte media is a bit softer with the darker areas – detail was still present, but blacks don't have the same punch. Matte media with this printer would be a good choice for portraiture and soft landscapes.

The XP-960 includes a CD/DVD label-printing facility. The tray for this is stored under the main media tray. This has to be removed and loaded with an inkjet printable CD/DVD. The tray is then placed in above the output tray. The process is straightforward so long as the arrow markings are correctly aligned. Epson includes an

application called Epson Print CD, which includes images and templates for creating labels. Inkjet-compatible CDs and DVDs must be used for this.

The printer can be set to sleep mode after 3, 5, 10 or 15 minutes of inactivity or power off after 30 minutes, 1, 2, 4, 8 or 12 hours. For remote printing, ensure that the power option is set to off to prevent the printer from shutting down.

All printing and other functions are controlled via an excellent touch-sensitive 10.9cm LCD screen. Images stored on a memory card can also be viewed on the screen prior to printing.

Scanner

The built-in flatbed scanner has a resolution of 4,800dpi, which is perhaps overkill for document and photo scanning. Normally, I would expect to find this resolution on a film scanner – and it's a pity there isn't a film scanning facility on this unit. The scanner lid has rear extendable hinges, which enable the lid to be raised for scanning thicker materials such as books. The Easy Photo Scan software enables you to determine where

your scans are sent to: folder, email, Google photos, Facebook, Evernote or SugarSync, although it's a pity that Twitter, Instagram and other social-media sites are not included. Easy Photo Scan launches the same Epson Scan software that is found on Epson's dedicated flatbed scanners, and the modes include Full Auto Mode, Home Mode, Office Mode and Professional Mode. These cater for every level of user, with the Professional Mode giving you the greatest control of settings for photos. Scan speeds are exceptionally fast.

The XP-960 can be used as a standalone photocopy unit, without connection to a PC, which is convenient for quick document copying. Scans can be saved directly to a memory card, sent to a PC or printed. However, when using the scanner in the standalone mode for photos, our tests showed a colour shift towards magenta, which was particularly noticeable in grey areas. Scans made via a PC using the Epson Scan software didn't show the same problem.

AP

Our verdict

THE MARKET is awash with printers and all-in-ones at every price point, but what makes the Epson Expression Photo XP-960 stand out from others is that it is a well-constructed multifunction unit incorporating a useful A3 printing ability. The XP-960 performed faultlessly throughout this test and continually produced very high-quality photographic prints. Epson has produced an all-in-one worthy of serious consideration for keen photographers.



For and against

- + High-quality photo printing up to A3
- + Supports most popular memory cards
- + Superb 10.9cm LCD screen
- + Price
- Small-capacity ink cartridges (XL cartridges provide better value)
- Slight magenta cast in scans when used in the standalone copy mode

Data file

Ink technology	Claria Photo HD Ink
Printing resolution	5,760x1,440dpi
Printing speed	11 seconds per 10x15cm photo
Colours	Black, cyan, light cyan, yellow, magenta, light magenta
Paper formats	Up to A3
Media handling	Automatic duplex, borderless print, CD/DVD print, rear specialty media feed
Scanning resolution	4,800x4,800dpi
Interfaces	Wi-Fi, USB, Ethernet, Wi-Fi Direct
LCD screen	Color, touchscreen, diagonal: 10.9cm
Dimensions	479x356x148mm (width x depth x height)
Weight	8.7 kg



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AP AND *Lonely Planet Traveller* magazine have joined forces to offer one lucky reader the chance to win a seven-night holiday for two to The Gambia in our Inspired Travel Photographer 2016 competition. And that's not all – we also have a Fujifilm X-T10 for each of the three category winners.

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We want to see your pictures of people – in the home, on the streets or on your travels.

2 Places

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**FUJIFILM
X-T10**

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- River trip by pirogue
- Return flights from Gatwick
- Half-board at the Mandina Lodges and b&b at the Ngala Lodge

The overall winner will also be invited to photograph this dream trip and have their work featured in *Lonely Planet Traveller* and *Amateur Photographer* magazines.

PLUS

Each category winner will win a Fujifilm X-T10 camera worth £779. This compact mirrorless digital camera turns any trip, whether in everyday life or to the other side of the world, into the ultimate photo opportunity. Visit fui.co.uk/x-t10.

Tech Support

Email your questions to: apanswers@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Tech Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

Memory-card use

Q I have collected about eight memory cards for my Canon EOS 70D, but what is the best way to use them? Is it best to rotate them or use the same one for a month or two and then change? **Steve Jones**

A This question probably arises out of concerns more related to SSDs (solid state drives), which are known to be susceptible to problems associated with 'wear'. Memory cards and SSDs use flash memory, and flash memory cells can become unreliable after a certain number of read/write cycles. This is measured in the thousands of cycles before the risk of failure. Memory cards are simply not put under the same stresses in digital cameras as SSDs in computers. Therefore, there is no critical need to rotate the use of your memory cards.

Ian Burley

Photoshop or Lightroom

Q I have returned to photography in the past three years, having used film in my teenage years. I'm now all digital, and for post-processing I've mainly been using Elements and Lightroom. I've been really

pleased with Lightroom, but recently I've been learning to use Photoshop and Camera Raw. To me, the features in Camera Raw are fairly identical to those in Lightroom. I find Lightroom a little more user-friendly and it's easier to revert to the original image. Photoshop seems to come into its own when wanting to do more complex adjustments. I haven't yet fully worked out the benefit of layers. I'd really appreciate an expert's view on what to use Lightroom for, and when to use Camera Raw and Photoshop.

Julie Wood

A You are correct in saying Photoshop and Lightroom use the same core Camera Raw processor to convert raw image files. You have also spotted that Lightroom has been created as an optimised tool for photographers. Lightroom lets you work easily with many images at once, while Photoshop forces you to import and process one image at a time. Photoshop's sheer power and complexity make it rather ponderous and slow to use, and it has evolved into a general-purpose art tool.

For some photographers, Lightroom and Photoshop are complementary. Lightroom does the essentials extremely well – managing and sorting image archives, routine image polishing



Lightroom does the essentials very well, such as editing and archiving



Sony's Alpha 6300 (above) has lots of improvements over the Alpha 6000

is this year's replacement for the Alpha 6000, which was launched two years ago. The Alpha 6000 was already a very good camera, but Sony has found lots of things to improve in the new model. It's more robustly built; the old, but already very good, AF system has been further enhanced for speed, tracking ability and video; and there is now support for 4K video shooting. A noticeable lack of improvement is that the rear screen is still not touch-sensitive. The viewfinder is also better – but then again, the old one wasn't at all bad. You may find that the original Alpha 6000 ticks all your boxes for a lot less money while it remains available. The Fujifilm X-T1 is a very fine camera, just recently replaced by the X-T2 (see pages 48–53), but it's a mismatch with the Alpha 6000/Alpha 6300 as it's about 50% heavier. **Ian Burley**

Mirrorless choices

Q I have been using Canon cameras for a while, and am thinking about moving to a mirrorless model as weight is a problem for me. I am considering the Fujifilm X-T1 and Sony Alpha 6300, but there is also the much cheaper Sony Alpha 6000. Is the Alpha 6300 more useful for video or would I find it more versatile than the Alpha 6000? **Joyce McCraw**

A Before moving to your nominated Fujifilm and Sony models, don't forget that Canon has a growing mirrorless system, with the recently announced EOS M5 looking very attractive and coming with an adapter for EF lenses (see AP 24 September). This could mean you won't need to invest in a whole new range of lenses. The Sony Alpha 6300

and correction, publishing to the internet, printing, and so on. Photoshop is used for more complex editing including content-aware fill and cropping, fine-detailed editing, addition of complex text, and layers. Photoshop layers are a powerful way to apply effects and edits in

layers that can be individually and locally masked and blended. Images being edited in Lightroom can be worked on in Photoshop (or an alternative program) via the Photo>Edit-in menu. Once complete, your image will appear in Lightroom as a new version of your original. **Ian Burley**

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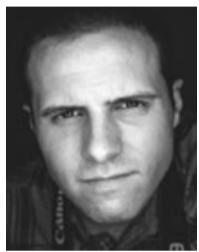




BOTH PICTURES © PAUL RATJE

I can't live without...

The JJC RI-5 Camera Rain Cover. Paul Ratje reveals why this rain cover is his vital accessory



Paul Ratje has a bachelor's degree in photojournalism and foreign languages. He is currently based in Taiwan, where he can capture great photos and practise his Mandarin. www.paulratje.photoshelter.com

JJC RI-5 Camera Rain Cover

ONE TRAIT photographers must possess is adaptability. If you cannot adapt to the situation at hand to make photos, you aren't a photographer. One of the worst weather situations you can be in as a photographer is rain. Most lenses and cameras aren't waterproof, making shooting in the rain a big hassle. Well, never fear. With a rain protector you can keep shooting.

My rain protector of choice is the JJC RI-5 Camera Rain Cover. It is meant to be disposable, so it's pretty much just a cylindrical plastic bag with a loop around the end that tightens around the lens. Its key advantage is its light weight.

I personally don't want to carry something heavy, particularly something I'm going to use once in a blue moon. This plastic rain cover can be folded up and crammed inside my backpack and I don't even know it's there.

The downside of the RI-5 is that it does not offer complete protection. This is obviously not an underwater housing, so water can still get through if you aren't careful. You need to keep the loop tightened around the lens. If you know you are going to be shooting in the rain, you can even tape the end of it around your lens hood and keep it better sealed.



The JJC RI-5 can easily be used indoors when coming out of the rain, as can be seen in this picture of a Kyoto metro station

The advantages outweigh the disadvantages. In light-to-moderate rain, this cover really ensures the safety of your camera. I even shot with it during a monsoon downpour. Shoot with this out in the rain and then stuff your camera away in its bag right after. Remember to allow sufficient time for your gear to air out to prevent mould from developing.

FACT FILE

JJC RI-5 Camera Rain Cover

Eyepiece opening This adapts to most viewfinders for viewing through the lens

Size Fits lenses measuring up to 6.9in diameter and up to 17.9in long

Placement Designed for handheld use or tripod application. Just pull the lens-sleeve drawstring properly, and it will fit your lens closely

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BLAST FROM THE PAST

Horizont

John Wade looks at a Russian swing-lens panoramic camera from the 1960s

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THE RUSSIAN Krasnogorsk Mechanical Factory's first successful 35mm swing-lens panoramic camera was the FT-2, launched in 1958. It was an unconventional shape, difficult to load and use. The Horizont that followed was styled more like a traditional 35mm camera. It was updated and restyled in 1989 as the Horizon 202.

When a swing-lens camera is pointed straight ahead, the lens points to one side. As the shutter is released, the lens swings from one side to the other, projecting its image through a slit at the rear of the lens assembly to gradually build up an image on film arranged in a curved plane.

In the Horizont, the 28mm f/2.8 lens swings through 120° to produce a 24x58mm image on 35mm film, as against the more traditional 24x36mm. It features shutter speeds of 1/30sec, 1/60sec and 1/125sec. Changing the shutter speed changes the width of the slit behind the lens,

Camera view from the top



which swings at a constant rate. Apertures close down to f/16.

If you buy a Horizont for use, rather than just as a collectable item, make sure it comes with its add-on wideangle viewfinder that covers the full 120°, plus a handgrip that screws to the base,

to ensure that the photographer's out-of-focus fingers do not appear on either side of the ultra-wide picture.

What's good Super-wide pictures, rugged and reliable, easy to use.

What's bad Tricky to load, limited shutter speed range.



A diagram inside the camera's back explains the tricky film-loading path

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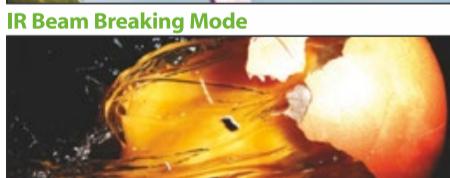
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CANON 580 EX SPEEDLITE.....	MINT-CASED £199.00
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CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	MINT BOXED £75.00
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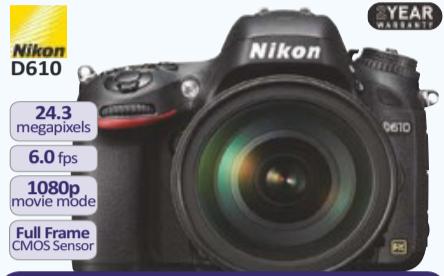
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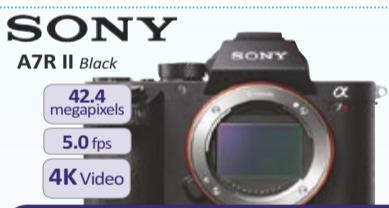
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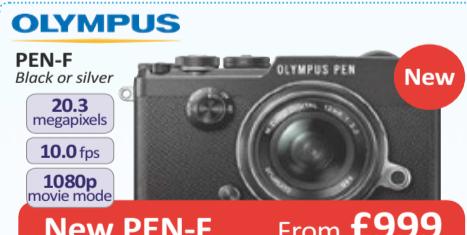
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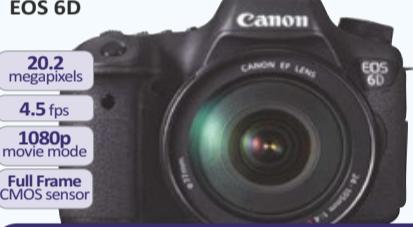
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EF 50mm f1.4 USM	£279
£239 Inc. £40 Cashback*	
EF 50mm f1.8 STM	£97
EF-S 60mm f2.8 USM Macro	£349
EF 85mm f1.2L II USM	£1499
EF 85mm f1.8 USM	£279
£239 Inc. £40 Cashback*	
EF 100mm f2.8 USM Macro	£399
EF 100mm f2.8 Macro IS USM	£659
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EF-S 10-18mm f4.5-5.6 IS STM	£185
EF-S 10-22mm f3.5-4.5 USM	£399
EF 11-24mm f4L USM	£2699
EF-S 15-85mm f3.5-5.6 IS USM	£579
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EF 16-35mm f2.8L MK II USM	£1199
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£1449 Inc. £150 Cashback*	
EF 70-200mm f4L IS USM	£899
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EF 100-400mm f4.5-5.6 L IS USM II	£1799
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14mm f2.8 D AF ED Lens	£1389
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35mm f1.8 G ED AF-S	£439
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45mm f2.8 D PC-E Micro	£1459
58mm f1.4 G AF-S	£1349
60mm f2.8 D AF Micro	£409
60mm f2.8 G AF-S ED	£439
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16-85mm f3.5-5.6 G ED AF-S DX VR	£569
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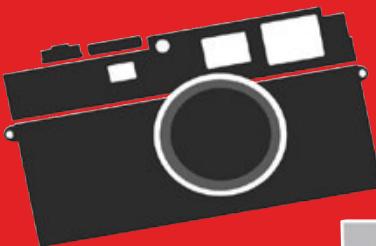
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12-40mm F2.8 M.Zuiko.....	E++ £489 - £499
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150mm F3.5 PE.....	E++ £119
180mm F4.5 PE.....	E+ £159
200mm F4.5 E.....	E+ / E++ £69 - £129
200mm F5.6 E.....	E++ £79
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50mm F3.5 PS.....	E+ / E++ £149 - £179
135mm F4 PS.....	E++ £229
200mm F4.5 S.....	E+ £129
250mm F5.6 PS.....	E+ £129
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14mm F2.8 L USM.....	Exc £499
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17-55mm F2.8 EFS IS USM.....	E++ £349
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22mm F2 STM.....	Mint- £89
24-105mm F4 L IS USM.....	Exc / E++ £329 - £429
24-70mm F2.8 L USM.....	E++ £589 - £689
24-70mm F4 L IS USM.....	Mint- £489 - £579
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X100.....	Unknown £329
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28mm F3.5 Zuiko	E+	£39
35-70mm F3.5-4.5 Zuiko	E+	£29
35mm F2.8 Zuiko	E+	£49
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80mm F4 Macro Zuiko	E+	£175
85-250mm F5 Zuiko	E+	£99 - £129
135mm F2.8 Zuiko	E+	£49
135mm F3.5 Zuiko	E+	£19
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180mm F2.8 Zuiko	E+	£289
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45mm F2.8 FA	E++	£299
55mm F2.8 FA AL SDM AW	Mint-	£599
75mm F2.8 FA	Mint-	£299
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120mm F4 Macro A	E+	£199
120mm F4 Macro FA	E++ £749 - £799	
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35-80mm F4-5.6 SMC F	E+ £15	
35mm F2.8 DA Limited Edition	E++ £269	
40mm F2.8 SMC DA Limited Edition	E++ / Mint-	£179
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55mm F1.4 DA* SDM	E++ £389 - £399	
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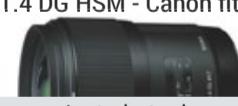
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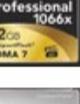
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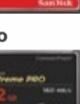


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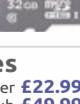
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Final Analysis

Roger Hicks considers...

'Indigenous Wedding', 2015, by Giada Connestari



© GIADA CONNESTARI

Primitive life is far from perfect: it's easy to romanticise the noble savage living in balance with nature. However, when you see the effects of imposing 'civilization' via colonialism, often one set of problems is simply exchanged for another. The Paraguayan Chaco is an excellent example.

In the early 1930s the region was colonised by Mennonites, a Christian sect somewhat like the Amish. They set up ranches, their 'property' rights trumping any rights previously enjoyed by the semi-nomadic locals. The Chaco War between Paraguay and Bolivia (1932–35) consolidated their supremacy.

Over the next few decades numerous missionaries, aided and abetted by the Mennonite settlers, 'civilized' the native population and urbanized them. Much of

what had been familiar in the past was simply removed from the indigenous people's everyday experience.

Giada Connestari photographed the results some 80 years after the Chaco War. They are both horrifying and uplifting. Horrifying in that they provide a textbook illustration of the fate of First People under the onslaught of the white man's culture. Uplifting in that they show the infinite capacity of human beings to wring some joy out of the most miserable of circumstances, except perhaps when forced (or deceived) into utterly alien rituals, such as this Christian wedding. This is perhaps the most harrowing shot taken from the series *Towards the City of the Whites*, which I saw earlier this year at the gallery Chez Arthur et Janine, in Arles, France (visit www.giadaconnestari.com).

Connestari's photographic style

It is straightforward reportage, technically undemanding and compositionally excellent. It is a reminder that there is a great deal more to good reportage than technique and composition. Consider logistics, for a start: getting there can be hard work and extremely expensive. Once you are there, you may be pretty much on your own. You need reliable equipment, a great deal of self-reliance and a near-genius talent for getting on with people.

Before all this, there's the research. Connestari often works with non-governmental organisations (NGOs). Sam Goldwyn is reputed (probably wrongly) to have said, 'If you want to send a message, call Western Union.' Many NGOs who want to send a message could do worse than to call Giada Connestari.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Lea Lund and Erik K.



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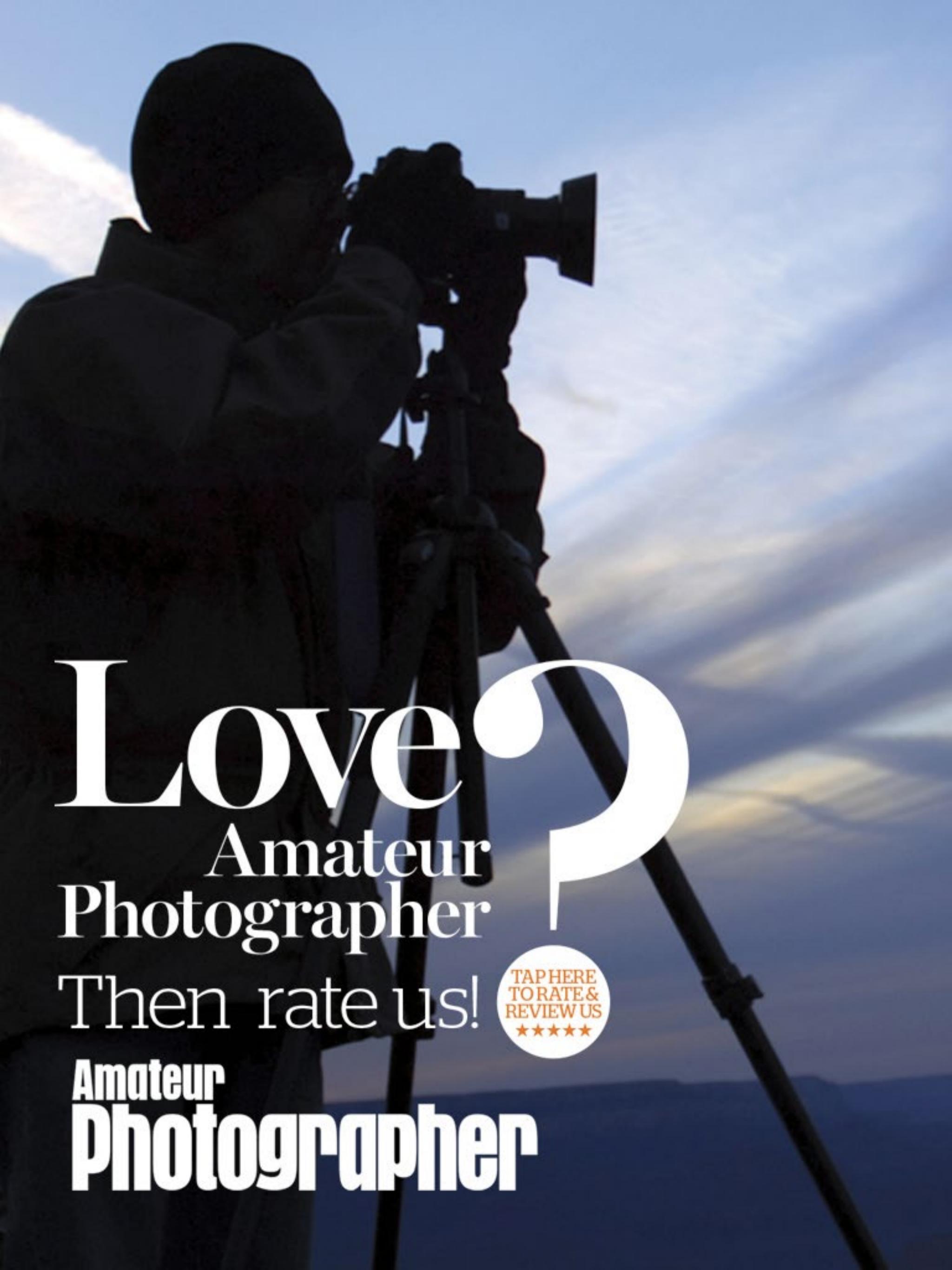


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